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Photo by De Bellis, N. Y.

NINO MARTINI

Tenor

Returned to the Metropolitan Opera for His Sixth Season in the New Role of Almaviva in The Barber of Seville, January 17

BIDU SAYAO,
Metropolitan Opera soprano, dividing her season between that and a sold-out concert tour, shown in the dressing room of her New York hotel apartment. (Photo by Leonard Hymans.)

(LEFT)
"QUEEN OF WINTER"
was the title bestowed at Lake Placid, N. Y., on Lucille Manners, radio and concert soprano, by a fellow NBC broadcaster, Lowell Thomas. Miss Manners is prima donna of the Cities Service Hour on Friday nights over the red network.

(RIGHT)
VLADIMIR HOROWITZ,
Russian pianist, and his daughter Sonya. He returns in January, 1940, after an absence of several seasons for a three and a half months' American tour.

EVE MAXWELL-LYTE
opened her second American tour in Montreal on January 11. She has been re-engaged for a tour of Canada, from Halifax to Vancouver as well as having many concerts in the United States. Her New York recital is scheduled for next month.

(BELOW)
JERZY BOJANOWSKI,
conductor of the Tulsa (Okla.) Symphony Orchestra, sailing on the SS. Paris to conduct the Polish Ballet on a European tour. He returns to the United States in June. (Ella Barnett Photo.)

ROSA PONSELLE,
soprano, is soloist with the National Symphony Orchestra (Dr. Hans Kindler, conductor), on February 7 in Baltimore, Md., and on February 9 in Washington, D. C.

ROBERT CASADESUS,
French pianist, vacationing in Holland, before his return to the United States last month. Now on tour, he gives a Carnegie Hall, New York, recital tonight (February 1). He also appears in Butte, Kalamazoo, Cincinnati, Detroit, Columbus, Baton Rouge, Havana and Washington.

(LEFT)
A HAPPY TRIO EXCHANGE CONGRATULATIONS following the all-Wagner concert given in the Cleveland Public Auditorium on January 8 and attended by 9,000. Left to right, C. J. Vosburgh, manager, Cleveland Orchestra; Kirsten Flagstad, soloist; and Dr. Artur Rodzinski, conductor. (Photo by Geoffrey Landesman.)

(RIGHT)
GREGOR PIATIGORSKY,
Russian cellist, in his cottage in Brittany prior to leaving for his tenth anniversary American tour, during which he makes thirty appearances in ten weeks and plays with four orchestras. His New York recital is on March 6 in Town Hall.

(See Inside Back Cover for Additional News Pictures)

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La Scala Presents Restoration Of Verdi's Ancient Macbeth

Mulé Opera Has Agreeable Music—Schipa Heard in Werther—Gieseking Conquers Anew

By MARY TIBALDI CHIESA

MILAN.—The Scala season opened with a restoral of Verdi's Macbeth. The work had not appeared on this stage since 1874. The performance was prepared with utmost care. Gino Marinuzzi conducted excellently. Nicola Benois created the scenes and costumes—some of the latter seemed too modern, some of the former too Babylonian. Oskar Wallek was the stage manager. Alexandre de Sved, Hungarian baritone, proved to be the possessor of good dramatic and vocal qualities in the title role. Banquo was beautifully done by Tancredi Pasero, bass. Lady Macbeth and Macduff unfortunately had to be changed (due to illness) at the last moment, and neither Clara Jacobo, soprano, nor Parmeggiani, tenor, can be said to have been entirely satisfactory. The resplendent public of the gala *soirée*, more respectful than enthusiastic, applauded with deferential admiration.

FRENCH FAVORITE

The second night of the season was devoted to a beloved repertoire opera: Massenet's Werther. Goethe's romantic hero was once more masterfully impersonated by Tito Schipa. His adored Charlotte was interpreted by the warm, soft voice of Gianna Pederzini, mezzo-soprano. Together with conductor Franco Capuana, they won endless acclaim and applause. This work was followed by Mahit, a ballet by Pick-Mangiagalli, on a picturesque scenario taken from an Oriental love tale. Nives Poli danced gracefully, as always, in the leading part. Polzinetti conducted. The cosumes and scenes, created by Mario Vellani Marchi, talented painter, offered a phantasmagoric vision of opulent polychromics and fervid imagination. Enthusiastic applause went to all taking part.

MULÉ'S DAFNI INTRODUCED

The next offering was new for Milan: Dafni, music by Giuseppe Mulé, text by the late Ettore Romangnoli. The story, which has to do with the ancient legend of the Sicilian shepherd-singer Dafni, is pastoral in atmosphere, and though slight dramatically, offers a series of lyrical situations rich in delicate and tender pathos. The composer has ably exploited the possibilities of these situations and created pages of flowing melodic music with here and there a tinge of folk-lore color, which if rather devoid of originality, are agreeable to the ear. The opera was successfully conducted by Marinuzzi and interpreted especially well by Franca Somigli, soprano, and Granda, tenor. Elena Nicolai, mezzo-soprano, and Carmelo Maugeri, baritone, did the minor parts. The suggestive lighting and effective scenes were by Duilio Cambellotti. The opera was well received and the interpreters cordially applauded.

(*Continued on page* 30)

Simon Boccanegra in Metropolitan Re-entry

Verdi Opera, Restored after Four Seasons' Absence, Offers Impressive Dramatic Enactments by Cast Headed by Tibbett

By HORACE JOHNSON

Verdi's Simon Boccanegra, absent from the boards of the Metropolitan Opera for four seasons, was presented again on January 13 with a cast almost identical to that of its previous production.

Though the libretto of this opera is a complicated story of the Guelph and Ghibeline era in Genoa, the opus has a dramatic essence coupled with pageantry that arouses keen interest. The music, belonging to Verdi's later period, abounds in skillfully written arias and concerted numbers and, despite its occasional dull moments, displays the great Italian master's abounding melodic gifts and craftsmanship that builds to high peaks of dramatic intensity.

Lawrence Tibbett was heard again as Simon, a role that has much character resemblance to Boris Godounoff and a part which fits the baritone's dynamic histrionic abilities perfectly. With vocal finesse of power and authority, singing always with that skill for which he has become eminent, Mr. Tibbett moved his audience to a high pitch of excitement. Maria Caniglia, offering the finest presentation from every standpoint of any part she has yet essayed at the Metropolitan, was Maria. With accurate in-

(*Continued on page* 27)

Artur Schnabel Soloist With London Philharmonic

Plays Schumann Concerto—Tudor Singers in Ancient and Modern Examples—Beecham Conducts Messiah

By HUGH LIVERSIDGE

LONDON.—At the first of a Queen's Hall series of concerts, Sir Thomas Beecham and the London Philharmonic Orchestra gave Mendelssohn's Hebrides Overture, a curiously quietist treatment, screaming gulls, thunder of the surf, dancing waves and rugged scenic appeal being only faintly suggested. The courtly graces of a charming little Boccherini symphony were happily expressed and Schnabel caused a minor sensation by appearing as soloist in Schumann's piano concerto. Hitherto regarded as a chief exponent of classical music, he yet gave a lyrical-poetic reading of the romantic work.

CHRISTMAS ORATORIO

The Philharmonic Choir conducted by Kennedy Scott presented five of six parts of Bach's Christmas Oratorio. A more perfect balance between orchestra and choir would have been productive of greater pleasure—the mighty choir delivered the choruses with a precision and attack which overwhelmed the orchestra. Margaret Godley, Anne Wood, Eric Greene, and Victor Harding, soloists, failed to carry conviction.

CHAMBER MUSIC

The Cambridge Theatre recently started off a week of chamber music. The Stratton Quartet and Frederik Riddle gave a fine reading of Mozart's quintet in D—the jewel of the evening. Haydn's quartet in G, No. 83, followed a close second. Novelties were provided by two fine Schubert piano duets (Rondo in A, and Lebensturme) ably played by John Hunt and William Glock.

COURTAULD-SARGENT CONCERT

At the Queen's Hall, Courtauld-Sargent Concert, chamber music held sway. The Tudor Singers conducted by Cuthbert Bates were successful in a Byrd madrigal, a Tallis motet and Nanini's Nunc Dimittis. In modern music they appeared equally at home, Kodaly's motet Jesus and the Traders, and Howell's A Spotless Rose, giving complete satisfaction.

The Pro Arte Quartet achieved a penetrating version of Beethoven's heart-searching op. 130. Bax's charming quintet for strings and harp (Marie Korschinska) and Ravel's introduction for strings, flute (Geoffrey Gilbert), clarinet (Reginald Kell) and harp (Marie Korschinska) also provided memorable moments.

WEAK WEBERN

What was to have been the highlight of Adolf Hallis' concert, Webern's trio (op. 21) was a fiasco. The two movements say much the same thing which is almost nothing at all—the endless *pizzicati* (if one may apply the term to such carnage) are irritating, and if the aim of the trio is to express inconsequence, it is entirely successful. The Washbourne Trio gave the work every chance. They were not, however, so successful in one of Mozart's lesser inspired Divertimenti, though when juxtaposed to the Webern opus, the Divertimento appeared rich in thematic material.

(*Continued on page* 30)

Broadcast Performers in Strike Threat

American Federation of Radio Artists Submits Demands to Advertising Agencies and Sponsors Covering Terms of Employment and Other Features of Industry

Threats of a nationwide strike of radio performers, following their demands for contract and other regulations, were voiced last week.

Negotiations between an organization of sponsors of radio programs, representatives of the American Association of Advertising Agencies and the American Federation of Radio Artists, still under way as this issue of the Musical Courier went to press, were expected to prevent the threatened strike.

A code of fair practices, including wage minimums and a preferential shop for members of the A.F.R.A., was submitted to the agencies, following reports of a strike. These groups decided to refer the matter directly to the individual companies which present the programs. No date was set by which the code must be adopted, according to Emily Holt, executive secretary, but failure to adopt it, she asserted, would ultimately mean a strike. The A.F.R.A. takes the position that negotiations with any advertising agency must be made on the basis of an A.F.R.A. shop.

Members of the A.F.R.A. in meetings in New York, Chicago, Hollywood, Detroit and San Francisco are reported to have voted for a strike. In their support the American Guild of Musical Artists, of which Lawrence Tibbett is president and Jascha Heifetz a vice president, pledged cooperation. Direct negotiations have led to agreement in some instances. Various actors' groups are also allied in the discussions. The Federal Department of Labor has named Charles J. Post as conciliator. Various studies are reported under way, and Mr. Post has expressed a desire not only to settle the present situation but also to draw up a code for the entire radio industry.

Berlin Does Re-Staging Of Mozart's Magic Flute

Young Conductor Engaged for Staatsoper—Konoye Leads Orchestral Concert—New Violin Concerto Premiered

By ANTONIO LORA

BERLIN.—The new production of Mozart's Magic Flute was an outstanding event, not only for the exquisite staging by Gustav Gruendgens, but also for the superlative conducting (from memory) of Herbert von Karajan, who, although only thirty years old, created such a sensation for his dynamism and penetrating musicality during guest performances at the Opera, that he was immediately engaged as chief conductor of the Staatsoper for the coming season.

The cast was of the finest, assembling Helge Roswaenge (Pamino), Tiana Lemnitz (Pamina), Erna Berger (Queen of the Night), Fritz Krenn (Papageno), Carla Spletter (Papagena), Josef von Manowarda (Sarastro) and Rudolf Bockelmann (Sprecher). A novelty was the introduction of three boy sopranos as the three *genii* instead of the usual female voices, the effect being highly artistic. The fantastic scenery by Traugott Mueller, and the rich costumes by Kurt Palm added greatly to the success of the venture.

The German Theatre presented Norbert Schultze's six-scene Christmas opera, Schwarzer Peter, called "an opera for little and big people." The charming work was fully attended throughout the holiday season, especially by children, who seemed to enjoy the gleeful antics of this popular German fairy tale. The large cast comprised Reinhard Doerr (King Hans), Eduard Kandl (King Klaus), Hans Wock (Der Spielmann), Walter Beissner (Roderich), Elizabeth Swarz-Kopf (Erika), Else Meinhart (Queen Margarethe) and Rudolf Schramm (Der Sterndenter).

(*Continued on page* 30)

Cleveland Orchestra Features American Works and Artists

Stoessel, Ringwall and Rodzinski Appear on Podium — Flagstad's Concert with Ensemble Thronged—Rubinstein Is Soloist—Menuhin in Recital

CLEVELAND, O.—Twice within a fortnight did the Cleveland Orchestra pay tribute to an American musician. Albert Stoessel was honored in twofold capacity—as composer, when Rudolph Ringwall, associate conductor of the orchestra, chose to conduct a first Cleveland performance of his arrangement for strings of music from Purcell's Dido and Aeneas, and again, when Mr. Stoessel appeared as last guest conductor of the orchestra prior to Artur Rodzinski's return from New York. In both instances Mr. Stoessel was welcomed by an audience which remembered him favorably from his previous Cleveland appearance as conductor of Beryl Rubinstein's opera, The Sleeping Beauty.

Novelties Heard

With Mr. Ringwall appeared Ruth Slenczynski in the Beethoven C minor concerto, which she mastered technically with *élan*, embellishing it with *cadenzas* of a rather hilarious sort, bespeaking a healthy, childish enjoyment of her work. The audience was enormously pleased and showered the young artist with warm applause. It was a pleasure to hear Mr. Ringwall's finely wrought interpretation of the glowing Scheherazade music of Rimsky-Korsakoff, absent from our programs for a long time.

Mr. Stoessel conducted as a novelty the suite from his opera Garrick, besides Griffes' imaginative Pleasure Dome of Kubla Khan and Brahms' fourth symphony. A second series of Sunday Twilight Popular Concerts under Mr. Ringwall's baton has been inaugurated owing to popular demand, and promptly sold out.

The first pair of concerts of the New Year brought Dr. Rodzinski to the desk, seemingly refreshed and invigorated by his conducting experiences in New York. Weber's Euryanthe overture and Tschaikowsky's fifth symphony were projected with finesse and due fervor. After the intermission Prokofieff's Lieutenant Kijé suite was the novelty and proved excellent entertainment. Closing the program was Raya Garbousova with a lovely performance of the Saint-Saëns cello concerto.

Throng Fetes Flagstad

On January 8, Public Auditorium presented the imposing sight of 9,000 people to greet Kirsten Flagstad who, together with the Cleveland Orchestra and Artur Rodzinski was heard in a Wagner program that was breathtaking and overwhelming in its dazzling beauty and perfection.

Dr. Rodzinski took up his Beethoven cycle with an exquisite performance of the seventh symphony, preceding it with a gracefully flowing presentation of Rito Selvaggi's orchestration of harpsichord pieces by Scarlatti. After the intermission that pianistic giant Artur Rubinstein appeared and the two Arturs tore into the crashing chords, brilliant octaves and other dramatic fireworks of the Tschaikowsky concerto with such tremendous might that the audience was brought to its feet, and the no encore rule was broken on three counts at each concert. For sheer gossamer loveliness certain passages were unsurpassed.

Recitals

Mrs. Brudno's Cleveland Concert Course brought Yehudi Menuhin to Public Music Hall in an exemplary recital of serious music. All his virtues shone in the Bach G minor sonata, and the Beethoven E flat sonata, in which he had the excellent collaboration of Hendrik Endt. Especially beautiful was his tone in Ernest Bloch's Abodah, and through minor morsels he arrived for his closing number at Saint-Saëns' Rondo Capriccioso, followed by a long line of encores to appease the capacity audience.

A Meditation of Lyric Thoughts was the title of a concert featuring the charmingly simple and sincerely felt lyrics of Josephine Forsyth as presented on two afternoons by the Music and Drama and the Lecture Recital Clubs, respectively. George Vause of New York at the piano and Carmela Cafarelli at the harp furnished colorful assistance to the voices of such splendid artists as Edith Fletcher, Ruth D. Fuller, Hazel McGinley, Neil Frave, John Patterson, T. Morgan Phillips, Robert Roberts and James McMahon. Miss Forsyth was fêted and guest of honor.

Melton in Butterfly

The third annual performance of the Cafarelli Opera Company was concerned with a remarkably fine production of Madam Butterfly, in which Miss Cafarelli sang and mimed the name part with devotion. The ringing, fine tenor and romantic presence of James Melton graced the role of Pinkerton. The Chicago Opera Company also supplied the services of Lodovico Oliviero as Goro, Jenks as Sharpless, and John Longnecker doing double roles. All other parts and chorus were supplied by Miss Cafarelli's pupils, the chorus being especially well trained. Scenery and lighting were effective. The production was under the baton of capable Angelo Canarutto and members of the Cleveland Orchestra were in the pit. The large house was responsive and enthusiastic in its applause.

R. H. W.

HEADS TELEVISION GROUP

VINCENT SOREY,
pioneer radio violinist and conductor, has been named musical and artistic director of the International Television Radio Corporation, by its board of directors. Mr. Sorey organized and directed many featured programs on NBC, WOR, CBS and WINS and for more than six years was musical director at CBS. He was composer and director for the Our American Neighbors program on CBS last year and also served as musical director for the International Radio Club, which has presented numerous network broadcasts from Cuba and Nova Scotia under governmental auspices. He is shortly to present a series from Mexico City.

CLEVELAND RECITALIST

NEVADA VAN DER VEER,
contralto, head of the voice department at the Cleveland Institute of Music since 1934, gives her annual institute concert on February 8. (Photo by H. Hewett, Cleveland, O.)

American Lyric Theatre Formed to Give Works in English

Organization of the American Lyric Theatre, Inc., a non-profit group to support, encourage and produce musical, dramatic and choreographic works "in the form of lyric drama" has been announced by Lee Pattison, pianist, and former director of the Metropolitan Opera spring season. As managing director of the new organization, Mr. Pattison announced its first season, opening in April in New York, by the production of two new works. The Devil and Daniel Webster, a folk opera by Stephen Vincent Benet, with music by Douglas Moore, and Susanna, Don't You Cry, a musical romance, based on Stephen Foster melodies, book by Sarah Newmeyer and music by Clarence Loomis, composer of Yolanda of Cyprus, are to be offered.

Mr. Pattison said the venture has the promised support of Leopold Stokowski, Fritz Reiner and Artur Rodzinski as well as the cooperation of the League of Composers. The latter organization plans also three Sunday afternoon programs this year featuring the music of young American composers. Several broadcasts are also in prospect.

In announcing the new lyric organization, Mr. Pattison said the first season is to be of two weeks, one being devoted to each opera and with ballet productions two nights of each week. A tour is planned after the New York offering.

St. Louis Forms Civic Grand Opera Association

Organization of the non-profit Civic Grand Opera Association of St. Louis to provide permanent annual fall and spring grand opera seasons has been completed. The season is to open in April with Laszlo Halasz, assistant to Toscanini at Salzburg, as musical director and Dr. Ernest Lert, of the Metropolitan Opera, as stage director.

Walter W. Head is chairman of the executive committee, which includes also Mayor Dickmann, former Mayor Henry W. Kiel, Adolph H. Rosenberg, J. K. Vardaman Jr., James E. Darst, John P. Meyer and Maurice Weil. A budget of $25,000 has been established for the initial season of three performances.

Members of the St. Louis Symphony Orchestra are to be engaged for the orchestra. A permanent salaried chorus also is to be established.

Busch Quartet to Make First American Tour This Season

Directed by Adolf Busch, the Busch Quartet makes its first American tour this season. Arriving on February 23 the ensemble appears in Carnegie Chamber Music Hall, New York, on March 3, 17 and 31 and April 7; on February 25 plays under the sponsorship of Elizabeth Sprague Coolidge; and then visits Boston and Washington. Associated with Mr. Busch are Gosta Andreasson, second violin, Karl Doktor, viola, and Hermann Busch, cello.

National Music League Names Anna C. Molyneaux Director

Anna C. Molyneaux is the new managing director of the reorganized National Music League, Inc. John G. McCullough has been named president and Leon Barzin, Paul Boepple, Lionel Perera and Norman Schurr has joined the board of directors. The league continues its policy as a non-profit making organization to give concert experience to young artists. Auditions are to be held this month before a jury of eminent musicians. Details may be secured from the offices at 9 East Fifty-ninth Street, New York.

André Mertens Sails to Arrange European Festivals

André Mertens, general European representative of the Columbia Concerts Corporation, after several months at the New York headquarters, sailed for Europe on January 28. In addition to his work for C.C.C. he directs his own bureau and plans several festivals. He is to present at the Florence May Festival Ravel's L'Enfant et les Sortilèges and has made arrangements for festivals under Fritz Busch's direction at Antwerp, Brussels, Paris and Vichy. Guest performances of the Paris Grand Opéra in Belgium also are planned.

Paderewski Returning for Tour

Ignace Jan Paderewski will return to the United States this month, according to an announcement by the National Broadcasting Company. He will make a countrywide concert tour and radio appearances, opening with an RCA-Magic Key program on February 26.

GIVES OBOE PREMIERES

LARE WARDROP
gives the American premiere this season to Theodore Blumer's Partita (op. 65) for oboe. He played Bernard Van den Sigtenhorst-Meyer's Three Sketches at the Women's Federation Club, Detroit, and with Edward Bredshall, pianist, played Piston's suite for piano and oboe for the Detroit Woman's City Club. Mr. Wardrop is a member of the Dirk Woodwind Quintet.

Grace Moore's Paris Concert Brings Favor from Hearers

Berlin Chorus and Soloists Rank High—Old Music Starred at Concert —Program of Works by Mouret

PARIS.—Upon the heels of her Opéra-Comique success in Louise, Grace Moore gave a concert at Salle Pleyel, accompanied by the Philharmonic Society Orchestra under Sidney Beer. His interpretations of Debussy's Iberia and Brahms' first symphony were not inspiring, to say the least.

Miss Moore's first number, Il est doux, il est bon, from Massenet's Herodiade with orchestral accompaniment, was troubled sailing for the singer, perhaps due to the handicap of her French pronunciation. An aria from Madam Butterfly in Italian, was more fortunate, and quite conquered the crowd. The recitalist was at her best in a group of short songs, to the piano accompaniments of Manuel Infante. These numbers constituted the chief success and brought forth countless extras and repeats. The aria from Louise made the house rock with applause. Indeed, the audience seemed never to want to stop, the crowd showering salvos upon Miss Moore's lovely, brilliant, flexible, warm-colored singing organ, and her personality-plus in using it.

BERLIN SINGING VISITORS

The "pick up" that the season was waiting for was provided by the visit of the Philharmonic Chorus of Berlin—an "event" in every sense of the word. First of all, it was a benefit for the Pasdeloup Orchestra Retirement Fund (the orchestra assisted the chorus). Then, it was a "gala"—attended by diplomats, ambassadors, and the section of humanity vicariously known as *tout Paris*. In the third place, the musical purpose—magnificently realized—of the evening, was Bach's Christmas Oratorio. Günther Ramin conducted, and no significant detail of the work escaped him. The soloists, too, were excellent: Hilda Wesselmann, Lore Fischer, Hans Matthei, Horst Gunter. And what to say of the wonderful Philharmonic Chorus? How give an idea of its infinite tonal variety and sonorous richness, not to overlook both its and the orchestra's warmth and ardor? The rare evening left something precious to cherish in memory.

The night before this gratifying presentation, the German University Office sponsored a concert by the four soloists mentioned above, the *séance* having (and attaining) the laudable object of disclosing another aspect of these singers' vocal artistry. This was done by means of vocal offerings which (no reflection on local musical culture intended) so far as most people are concerned, are quite unknown here; three quartets (op. 64) and Liebesliederwalzer, by Brahms, and Spanisches Liederspiel by Schumann. Günther Ramin and M. Lhermyte played the accompaniments.

SERIOUS SEANCES

Yves Tinayre arranged and explained a vocal and chamber orchestra program entitled Musiques de l'Adoration Mystiques—appropriate to the Christmas celebration—the works performed emanating from Grandi (1580-1630), Kriedel (1650-1715), Valentini (1681-175?), Viadana (1564-1627), Bach (1685-1750) and Campra (1660-1744).

The French Society of Musicology commemorated the bi-centenary of Jean-Joseph Mouret (d. Dec. 22, 1738) in a public concert at which three of Mouret's *divertissements* were performed: Le Naufrage du Port à l'Anglais, Arlequin Poli par l'Amour, and Le Tour de Carnival. The participants were Yvonne Michant (soprano), Marcelle de Lacour (harpsichordist), Renée Viollier (lecturer) and an instrumental ensemble.

The Loewenguth Quartet, fresh from a trip to America, returned to their Parisian friends via quartets by Goue and Schencke. Warm applause.

The Pro Arte Quartet, better than ever, gave two evenings: Beethoven's third, tenth, and thirteenth, at the first; Ravel, Franck, and Debussy, at the second.

The Italian Trio, headed by friend Alfredo Casella, and assisted by M. Perlemuter, interpreted Italian music to an audience invited by La Revue Musicale. The concert was as informative as it was enjoyable.

IRVING SCHWERKÉ

WIDELY HEARD SOPRANO

LUCY MONROE,

soprano, appears with Joseph Bentonelli, tenor, in Manon at Washington, D. C., on February 16. She is guest artist on the RCA-Victor radio program from Washington on February 15, and soloist with the Masonic Choir, Montreal, Can., on February 22. Miss Monroe appears with a Philharmonic-Symphony Ensemble on February 5 at the Waldorf-Astoria Hotel, New York. She has also been engaged to sing Marguerite, with Ezio Pinza as Mephistopheles, in the St. Louis Opera Company's production of Faust in April. (Photo by De Mirjian.)

Goldberg Variations Danced in Rochester

Ballet Caravan in Novel Bach Offering —Hanson Conducts New American Compositions—Gershwin Memorial Is Feature

ROCHESTER, N. Y.—The Ballet Caravan, under the direction of Lincoln Kirstein, was an innovation in the concert repertoire at the Eastman Theatre on December 16. The company gave an interesting terpsichorean presentation of Bach's Goldberg Variations as a classic ballet in one act with a two-piano arrangement by Trude Rittmann and choreography by William Dollar. Filling Station, a ballet-document in one act with music by Virgil Thomson, was the cleverest and most colorful of the three numbers. Billy the Kid, a character-ballet in one act with music by Aaron Copland and choreography by Eugene Loring, was too long and involved for a one-act ballet and so failed to hold interest.

The Eastman School Symphony Orchestra, with Dr. Howard Hanson conducting, gave an excellent concert on December 19. While it is a school orchestra, the quality of playing is far from amateur, for the ensemble approaches professional standards in its homogeneity and tone. Dr. Hanson selected a stimulating program comprising Purcell's incidental music to Dioclesian; Scarlatti's concerto grosso in F minor; Dr. Hanson's Pan the Priest. Sibelius' symphony (No. 2), which was marked by distinctively fine tonal contrasts and sensitive interpretation, closed the program.

On December 29, 30 and 31 Rose Marie was given by the Rochester Light Opera Company, the Civic Orchestra, and Lee Whitney and Robert Shafer as guest artists. It was imperfectly done from a musical and dramatic point of view, dragging in action and tempo. The presentation was unfinished and poorly conceived for present day performance.

AMERICAN COMPOSERS' CONCERT

In Kilbourn Hall on January 5 Dr. Hanson conducted the Civic Orchestra in an American Composers' Concert featuring compositions of two Rome prize-holders, former Eastman students. Variations on an old English folksong for piano and orchestra by Frederick Woltmann was given with the composer at the piano. It is a short, vigorous work with interesting ideas, well developed. A crowd so large that extra chairs were necessary to accommodate them applauded heartily.

A first symphony by Kent Kennan opened the concert. Three short pieces by Kennan, Promenade, nocturne for viola and orchestra, and Il Campo di Fiori, exhibited colorful instrumentation. A Poem for violin and orchestra by Robert Palmer, with Eugene Kalinski as soloist, and Jubilee by Chadwick closed the program.

The Eva Jessye Choir from Porgy and Bess joined the Civic Orchestra on January 5 in an all-Gershwin concert. An American in Paris was the outstanding orchestral piece in performance and interest. The choir sang a group of Negro spirituals and songs from Porgy and Bess. The singers compose a fine choir, better in chorus than in solo, and the audience recalled them countless times.

On January 10, the Humphrey-Weidman Dance Group gave a lecture-recital in Kilbourn Hall.

SALZEDO SOLOIST WITH ORCHESTRA

Carlos Salzedo was guest artist with the Philharmonic Orchestra on January 12, Guy Fraser Harrison conducting. Mr. Salzedo, playing the Ravel introduction and allegro for harp, with string orchestra assisted by Joseph Mariano and Rufus Arey, offered a brilliant performance. He later played a solo group of his own compositions, and again showed his amazing dexterity and sonority of tone. The orchestra gave a mediocre performance of Mozart's Jupiter Symphony and also played Tschaikowsky's 1812 Overture, William Walton's delightful suite (No. 2) from Facades and Beethoven's Leonore Overture (No. 3).

The Mu Phi Epsilon Little Symphony Orchestra with Frederick Fennell conducting gave a concert consisting of works by Byrd, Scarlatti, Mabel Daniels, Hanson and Wayne Barlow. On January 13, the Eastman School Band gave a concert directed by Frederick Fennell including works by Bach, Humperdinck, Smetana and Dukas.

L. L.

CELEBRATING TENTH ANNIVERSARY

INSTRUMENTS VALUED AT $150,000

are used by the Curtis String Quartet, now on its tenth anniversary transcontinental tour. Mrs. Mary Louise Curtis Bok, patron of the quartet, is holding a Stradivarius violin which she recently presented to the group. Left to right are Jascha Brodsky and Charles Jaffe, violinists; Orlando Cole, cellist; and Max Aranoff, violist.

Norman Cordon to Wed Susan D. Vanlandingham

CHARLOTTE, N. C.—The engagement of Susan Deane Vanlandingham, former women's golf champion of this state, and Norman Cordon, Metropolitan Opera basso, has been announced. The wedding is scheduled for April.

W. N.

Toscanini Leading NBC Forces in Chicago and Providence

Arturo Toscanini is conducting the NBC orchestra in the Chicago Auditorium on January 31 and in Providence, R. I., at the Metropolitan Theatre on February 7.

NEW YORK CONCERTS

JANUARY 6

Marian Anderson The usual crowded audience and the accustomed augmentation of program in response to demands of enthusiastic listeners marked again the appearance of Marian Anderson (her second of the season) in Carnegie Hall. Miss Anderson attracts because she not only is a luscious-toned singer but an artist at style and interpretation. With every new appearance her art shows additional growth and surety, for she has won her position by this steady progression. Her program, likewise reveals new facets; Lieder are now entirely within her ken (as disclosed in Brahms and Schumann items on this occasion) and operatic arias are delivered with full significance of interpretation. Withal, however, the songs of her own race, the Spirituals, reveal her at her best and those who sat hushed in awe at her masterly singing of Crucifixion will not forget that offering. The voice has its peculiar racial color, its scale is at the command of its owner who at the same time is more than a mere vocalist on display. Kosti Vehanen, who gave able pianistic support was also represented by two items.

Frieda Hempel Town Hall held many lasting friends and admirers of Frieda Hempel, returned to them after a too long absence of four years. Her recital proved that her art remains elevated, even though the voice now has some limitations. However, they seemed as nothing for Hempel knows how to select a program in accord with her present tonal equipment, and for the rest, she pleases continually through her sincerity, charm and brightness of delivery. For the eye, she furnishes graceful and lively bearing and demeanor, and tasteful and becoming garb.

The Hempel program comprised songs by Schumann, Schubert, Brahms, Grieg and Strauss, all effected tellingly as to mood content, diction and phrasing.

Celius Dougherty's pianistic partnership was altogether understanding and delightful.

JANUARY 7

Boston Symphony Orchestra In point of novel interest the high spot at the Carnegie Hall matinee of the Boston symphonic visitors was Vladimir Dukelsky's Dédicaces, for piano, orchestra and soprano obbligato. This newly finished score, which had its premiere in Boston last month, is based on a French poem by Guillaume Apollinaire, and has three sections called To the City, To the Country and To the Sea. Mr. Dukelsky's writing does not seem to characterize those titles suggestively, but is well wrought and multi-colored. His orchestration is sheer astonishing for one who spends most of his time (under the name of Vernon Duke) devising numbers for Broadway musical shows and Hollywood films. The audience liked Dédicaces, and called its composer to the stage.

Let it be added that the lengthy piano part in the Dukelsky opus was performed glibly by Jesus Maria Sanroma, and Marguerite Porter sang incisively the words of the poem as introduction and epilogue. Mr. Dukelsky's own description of his strange composition is, "a three-movement piano concerto with a vocal epigraph."

Serge Koussevitzky gave stimulative interpretations to Haydn's B flat symphony (No. 102) and the fourth by Tschaikowsky. The orchestra, in high brilliance, justified the opinion of many experts that it is now the best in America.

Isidor Achron The annual New York recital of Isidor Achron, pianist, in Town Hall was attended by an interested and demonstrative audience on Saturday afternoon. Mr. Achron had compounded a program of wide range, beginning with Mozart's fantasia in C minor and sonata in C major, followed by two shorter Brahms works, the Schumann Etudes Symphoniques, two preludes and an etude of Scriabin, Debussy's Le Petit Negre, a Chopin group, and Liszt's Sonetto del Petrarca (No. 104) and Mephisto Waltz. At its best, Mr. Achron's piano style excels in richness of tonal resources and warmth of temperament. His is rather playing of the "orchestral," Romantic school than of the analytical, cerebral variety. The opening half of the concert did not reveal his superior gifts to their best advantage. Yet he gave some of his most effective work in the Mozart sonata, done with precision and clarity. However, the final half of the concert again found him giving glowing tonal embodiment to the Chopin excerpts and a technically stirring reading of the Liszt works. There was prolonged applause and added encores.

HAROLD BAUER

JOSEPH SZIGETI

JANUARY 8

Ethel Bartlett and Rae Robertson A second Town Hall recital this season by Ethel Bartlett and Rae Robertson, British duo-pianists, was offered to a large and intensely enthusiastic audience on Sunday afternoon. Displaying interpretative qualities of amazing insight, technical facility and flawless synchronization, these two brilliant artists once again demonstrated the pinnacle position they hold in the music realm. From the Bach group through the andante and variations of Schumann, the rondo in C major of Chopin, three Debussy works and four Spanish pieces by Infante, Granados, De Falla and Lecuona, the beautifully built program aroused deserved ovations and resulted in numerous encores. This was a memorable concert, perfectly performed in every detail, yet delineating the composers' intentions with loving care.

Philharmonic Orchestra Works previously heard at Philharmonic concerts this winter in Carnegie Hall made up all of the Sunday afternoon program, except the Sibelius violin concerto played by Guila Bustabo. The other numbers were Schubert's five German Dances, Wagner's Tannhäuser Overture and entr'acte music from Debussy's Pelléas and Mélisande.

The long and difficult concerto found an admirable virtuoso interpreter in youthful Miss Bustabo, who not only solved its technical intricacies smoothly, but also gave warm emotional voice to the lyric parts of the composition. She made a flashing climax of the propulsive last movement, and was given a royal demonstration by the listeners. John Barbirolli furnished finely sensed and unusually flexible accompaniment with his accomplished band.

Mordkin Ballet Opening a Sunday series of performances at the Hudson Theatre, the Mordkin Ballet gave a verveful first night's bill composed of Giselle (music by Adolphe Adamm, choreography by Mikhail Mordkin, new *décor* and costumes by Sergei Soudeikine), and Voices of Spring, Mr Mordkin's own creation to waltzes of Johann Strauss. Both productions had been given in the November engagement in Manhattan. In Giselle, the brunt of the solo dancing fell to Patricia Bowman and Leon Varkas, both technically adroit and warmly received, while other important roles were done by Nina Stroganova, Dimitri Romanoff, Ashby Acree and others, the ensemble also contributing some excellent work. The brightly costumed and well lighted production was to be commended. The gay Strauss episode introduced M. Mordkin himself, with important parts assigned to Miss Bowman, Mr. Varkas, and Karen Conrad, who won especial applause as the Flirt. There were many other praiseworthy smaller solo bits. Mois Zlatin conducted.

New Friends of Music The Budapest Quartet and Emanuel Feuermann, cellist, were co-featured in this late Sabbath afternoon session of the New Friends. The menu was again Haydn and Bach, the former represented by no less than three of his quartets (op. 76, Nos. 1 and 5, and op. 74, No. 3) and the latter by the sixth suite in D major for unaccompanied cello. The sometimes naïve but often divinely touching muse of Haydn sang with superlative tonal warmth and delightful delicacy in the readings of the Budapest ensemble, whose choice for this series is to be highly commended. Mr. Feuermann placed the poised and sensitive resources of his vast cello technic at the service of the Bach suite, which was played with fine sense of structure and proportion, if occasionally a slight suggestion of tonal dryness. The audience was rapt and appreciative.

JANUARY 9

Joseph Szigeti and Benny Goodman In addition to some of the loftier Szigeti interpretative feats, this Carnegie Hall concert contained a first-rate news sensation in the first performance of the rhapsody for clarinet and violin which Bela Bartok recently composed for this artist and Benny Goodman. The large and notable audience was on the *qui vive* for the premiere, which came only after ten o'clock. Bartok's score consists of two folk dances, the *verbunkos* and the *sebes*, boasting great rhythmic complexity and curious, dissonantal effects for the instruments, and includes a piano part, played by Endre Petri. Though undoubtedly sincere, the work does not seem to be more than an engaging trifle. It was excellently played by all the performers, despite a mishap when one of the violinist's strings broke and was quickly repaired. The piece was repeated after hilarious applause. The rest of the recital included a superb interpretation of the Bach Chaconne, one of the finest structural achievements that Mr. Szigeti has offered in New York; a somewhat rough-shod but dramatically incisive hearing of Beethoven's sonata in A minor, an exceptionally sensitive and glowing reading of Franck's sonata and shorter pieces by Debussy, Mompou-Szigeti and Dohnanyi-Urai. Mr. Petri was a spirited piano co-artist.

FRIEDA HEMPEL

JOSEF LHEVINNE

JANUARY 10

Margaret Sittig Notable musicianship, impeccable intonation and tonal opulence were among the attributes of Margaret Sittig's violinistic art disclosed to a large matinee audience in Steinway Hall. Her program embraced Eccles' G minor sonata, played with sensitive style; Schumann's A minor sonata, in which virtuosic propensities were disclosed; the Sinding A major concerto, precisely delineated, and shorter items among which was Remembrance, by H. Horwitz, given its initial hearing, a work of general lyricism. Frederick V. Sittig at the piano at times entered too forcefully into the picture.

Carol Moorland In Town Hall on this afternoon, Carol Moorland, pianist, showed remarkable affinity for the modernistic composers, her best work being revealed in de Severac's A cheval dans la Prarie, two Ibert *morceaux*, Bilotti's Tango Trieste, given a notable reading, and Lee Sims' Dublin Swing, much in the modern manner. Schubert's Impromptu Waltz, three Chopin items, Schumann's G minor sonata and two pyrotechnical offerings of Liszt were also on her formal list. A greater tonal contrast and more imaginativeness might have added to the attractiveness of her pianism which, however, possessed fluency and clarity of passage work if not much emotional content.

Gertrude Pitzinger The Pitzinger-Kipnis series of song literature programs brought Gertrude Pitzinger, mezzo-soprano, to Town Hall in an evening list of Schumann, Brahms and Strauss with Giuseppe Bamboschek at the piano. In the Schumann Frauenliebe und Leben cycle, Miss Pitzinger disclosed her wonted command of mood. The eight contrasting songs were delivered not only with stylistic mastery but with interpretative skill which thoroughly achieved the composer's desires. Her opening section of Brahms found her not in the best vocal form, although she successfully achieved the necessary interpretative understanding. Four Strauss numbers, familiar items, proved the prelude to encores from an enthusiastic and appreciative audience.

ISIDOR ACHRON

CAROL MOORLAND

RECITALS OF THE FORTNIGHT

Rudolf Serkin A tremendously exacting program hurled forth with dynamic power and cerebral command of form distinguished Rudolf Serkin's Carnegie Hall recital. The pianist, whose resources of musicianship seem unending, began with Bach's English suite (No. 3) in G minor, played not as often given with aloof precision, but with a glowing and absorbing lyricism. Then came Beethoven's "Les Adieux" sonata, which had consummate formal mastery and differentiation of mood, if one wished sometimes for a shade more of the sensuous and tonally gracious in the playing. Perhaps the most unusual achievement was Serkin's performance of Schubert's "Wanderer" Fantaisie, a remarkable reading in which authenticity of style and logic of construction as well as beauty of sound predominated. After the intermission the concert closed with a group of three Mendelssohn Songs without Words and his scherzo in E minor, and the Paganini-Liszt Caprices in E major and A minor. The audience was large and demonstrative.

JANUARY 11

Robert Kitain Fluent technic and energetic style were facets of the violinistic art of Robert Kitain disclosed in his debut program before a Carnegie Hall audience. The Russian player, following extensive appearances abroad, opened his initial program with the Corelli-Kreisler La Folia. Then came the C minor partita (No. 1) of Bach for violin alone. A substantial and generally rich tone prevailed in this. The Paganini D major concerto was presented with *élan* and *bravura*. A first time in this country was Jean Françaix's brief and typically Gallic sonatine, in three movements, with Mr. Kitain in sympathetic mood. Shorter items of Szymanowski, Albeniz and Stravinsky completed his schedule, in which Leopold Mittmann gave competent pianistic assistance.

Rosalyn Tureck Rosalyn Tureck, pianist, winner of the Town Hall Young Artist Award for 1938, was presented in the fourth concert of that hall's Endowment Series. A Bach cyclist last season, she opened her program with his E minor partita, played by request. An individual performer, she gave lightness, charm and subtlety, as well as a bit of caprice, to this opus. The seldom-heard Beethoven variations on God Save the King were an odd choice, but their sonorous elaborations gave opportunity for playing of effective contrasts. Brahms' stormy sonata in F sharp minor brought some of the evening's most dramatic work, being done with considerable sweep and power. Miss Tureck premiered Paul Nordoff's prelude, tango and fugue, which had modern harmonic trimmings, academic structure and some popular dance ingredients. The composer came to the platform to bow. The pianist's final group included short pieces of Sibelius, Debussy, Infante (two Spanish dances, delightfully done) and the elaborate Godowsky paraphrase on Strauss' Fledermaus. Encores were added to liberal applause.

JANUARY 12

Philharmonic Orchestra A too long program provided a surfeit of riches at Carnegie Hall, but the auditors gave every evidence of enjoying the occasion just the same, perhaps because John Barbirolli leavened the list with variety and novelty.

The seldom heard Clemenzo di Tito Overture by Mozart was a quaint and charming experience, daintily performed. Another rarely done work, Delius' The Walk to Paradise Garden (from the opera, A Village Romeo and Juliet) renewed acquaintance with a tuneful and sensitive score. Then we had, too, Mendelssohn's buoyant *scherzo* from his octet, this time for full string orchestra; Schönberg's Verkläerte Nacht, which made one wish that the composer had never abandoned his early style; and Ernest Schelling's scintillant, characteristic Suite Variée, returned locally after quite an absence. In addition, the last-named composer did his own devoted conducting.

As though all that were not enough, the evening offered also the Chopin F minor piano concerto with Schelling at the keyboard, who gave an admirably elegant and atmospheric interpretation, beautifully toned and flawless as to technic. The soloist had ovational success.

GERTRUDE PITZINGER

JUSSI BJOERLING

JANUARY 13

Ellen Repp Friday night in Town Hall brought a song recital by Ellen Repp, young and comely Norwegian contralto, whose training has been done under Marie de Kyzer. True to her heritage, Miss Repp included on her list a group of numbers by her countrymen, David Monrad Johansen (Two Norwegian Nursery Rhymes, one repeated, and Lied, Prophetic Bird) and Grieg, scoring particularly in Vaaren by the latter. The program also included arias by Purcell and Handel, Lieder by Brahms and Debussy works. Warm tonal qualities were shown especially in the middle register of the singer's voice, and her vocal cultivation and sensitive feeling did much to offset an occasional evidence of vibrato when the voice was pushed to excess. Encores were given after much applause. Stuart Ross was an accompanist of polish and efficiency.

JANUARY 14

Philharmonic Young People's Concert Guila Bustabo, young violinist, was the assisting soloist at the morning Carnegie Hall program, under the direction of Ernest Schelling, in the Philharmonic Orchestra's series for young people. Mendelssohn and Beethoven were the two composers heard, Miss Bustabo playing the second and third movements of the former's violin concerto. Tonally she made the *andante* section, a brightly colored excerpt while the finale was read with brilliance and *elan*. Mr. Schelling and his players gave excellently balanced support. The Fingal's Cave overture and two *morceaux* from Midsummer Night's Dream were the other Mendelssohn items. The second movement from the Pastoral Symphony was the Beethoven work, all delightfully introduced to the applause of his young adherents by the verveful Uncle Ernest.

ROSALYN TURECK

HARRY HARTWELL

Lhevinne Anniversary Concert Featuring their fortieth anniversary of joint public appearance as well as of their marriage, Josef and Rosina Lhevinne gave a Carnegie Hall matinee which was attended by a host of their friends, other admirers, pupils, and fellow teachers of the Juilliard Institute.

The distinguished pair were heard in two-piano ensemble and solo concertos, accompanied by the Juilliard Orchestra under Ernest Hutcheson and Albert Stoessel. Complete, the program consisted of the Chopin concerto in E minor, played by Mrs. Lhevinne, the Tchaikowsky B flat minor concerto performed by Mr. Lhevinne, the Mozart E flat concerto for two pianos and orchestra (in which the celebratory couple joined their pianistic art) and some numbers for the joined pianos without orchestra.

The novelty of the occasion was the solo achievement of the lady in the case, whose nimble technic, refined tone, and aristocratic conception and style enthused the hearers and won tremendous applause. The redoubtable Josef again demonstrated his mastery with his well-known dashing delivery of the Tschaikowsky measures. In the Mozart composition, admirable understanding and musicianship added to the eminence of the occasion.

Following the concert, ninety former Lhevinne pupils represented by a committee headed by Vera Brodsky (chairman) and Adele Marcus, Sascha Gorodnitzky and William Beller, presented the jubilee pair with an original letter, manuscript and picture of Liszt. Later, Mme. Olga Samaroff gave a reception for the Lhevinnes at her Fifth Avenue home, the ceremonies there including the cutting of a fortieth anniversary wedding cake.

The proceeds of the Carnegie Hall concert went to the scholarship fund of the Greenwich House Music School.

JANUARY 15

Philharmonic Orchestra Ernest Schelling, in Paderewski's Polish Fantasia, contributed solo pianism to the Sunday afternoon concert. He is one of the few keyboard artists who remain faithful to that glamorously romantic work, and he made the most of its sultry melodies and sparkling rhythms and passage brilliancies. True, there were some inaccuracies in the ensemble, the orchestra and soloist failing to make simultaneous entrances at all times, but the listeners enjoyed the performance hugely and recalled Schelling with prolonged enthusiasm.

The rest of the program had Beethoven's Prometheus Overture, Schönberg's Verklärte Nacht, Debussy's Petite Suite, and Mendelssohn's Italian Symphony, the last-named a lovely piece of interpretation on the part of Barbirolli, feelingly partnered by the orchestra.

Harold Bauer Sunday afternoon found Harold Bauer dispensing a major piano program at Town Hall with rare communicative feeling and mellow musicianship. Mr. Bauer's public appearances in New York are all too few nowadays and the large audience gave absorbed ear to his superior readings. Opening the program with the suite which he has arranged out of six separate movements from Handel, the pianist played with much *ésprit*, delicate variety of coloring and charm of tone. The Franck organ chorale in A minor, also transcribed by the performer, closed the first group in a sonorous version. The Beethoven sonata in A flat (op. 110) was done with unique delicacy and muted tenderness, so that one had the impression that a poet was reliving experiences of a rich past. In the Schumann fantasia the same note of quiet mastery was apparent, with much dramatic feeling imparted to the middle section by means of suggestion and a close that topped most recent performances by its haunting calm and beauty. Mr. Bauer gave a final example of his vari-tinted, polished art in a closing bracket of Debussy's Poissons d'Or and L'Isle Joyeuse. Many encores were called for and granted.

RUDOLF SERKIN

ROBERT KITAIN

New Friends of Music The late Sabbath afternoon fare of the New Friends of Music at Town Hall was all-Bach, enlisting its Chamber Orchestra (Fritz Stiedry, conductor) and a group of vocal soloists. The orchestra was heard in the first and third suites, done with much spirit and considerable tonal cohesiveness, if not with all the subtlety the group may attain with longer association. Mr. Stiedry again proved himself a leader with good traditions and strict sense of style. The other numbers included the cantata (No. 54), Widerstehe doch der Sünde, for alto, in which Gertrude Pitzinger was a musicianly soloist, though the work lay rather low in compass to suit the best part of her voice; and the cantata (No. 154), Mein liebster Jesu ist verloren, in which Miss Pitzinger had as associates Hans Joachim Heinz, tenor, and Fred Destal, bass. The soprano parts in the chorales were done by Rose Martell. The delightful instrumental accompaniment to the latter cantata registered strongly. A talk was made during the intermission by Mayor F. H. La Guardia, who drew attention to the Carnegie Hall series of the New Friends Orchestra, opening on February 26.

Harry Hartwell A program largely of Viennese operetta excerpts was sung by Harry Hartwell, European tenor, making his American debut in the Forty-sixth Street Theatre. A tasteful setting representing a library with open fire glowing and the night visible outside leaded windows made an attractive background for the singer,

(*Continued on page 29*)

(*Photos of Achron by Maurice Goldberg; Hempel by Pach Bros.; Tureck by Toppo; Bjoerling by Graben-Atelier, Vienna; Moorland by Bruno of Hollywood; Lhevinne by Fayer, Vienna; Hartwell by Allied News-Photo; Kitain by de Bellis Studios.*)

Boston Host to Toscanini At Head of NBC Orchestra

Enesco Assumes Baton of Home Symphonic Forces as Guest—Rumanian Novelties Heard—Flagstad, Crooks, Milstein Among Recitalists

BOSTON.—One of the most anticipated events of the season thus far was the first concert here by the NBC Orchestra conducted by Arturo Toscanini. Preceded by considerable fanfare, this august event took place in Symphony Hall on January 10.

Here was further testimony to the magic in the name of Toscanini, and to the enormous good work in spreading the gospel of symphonic music which radio has accomplished in the last decade or so. Mr. Toscanini's program, twice altered from the rather conservative list first announced, finally consisted of four of the Domenico Scarlatti sonatas arranged and orchestrated by Vincenzo Tommasini for the ballet The Good Humored Ladies; symphony (No. 3) in F major by Brahms, two Wagnerian excerpts—Forest Murmurs from Siegfried, and Siegfried's death music out of The Dusk of the Gods, and the Daphnis and Chloe suite (No. 2) by Ravel.

While the present reviewer is inclined to make certain reservations in details of Toscanini's reading of Brahms' third Symphony and the Ravel suite, such must be entered purely as a minority report, for the vast audience applauded with utmost warmth after each number and cheered conductor and orchestra to the echo when the concert was over. In the Wagner excerpts we heard great music magnificently performed. Indeed, I am led to assert that Toscanini's reading of the Siegfried death music is absolutely peerless. The NBC Orchestra impressed as a fine organization.

ENESCO LEADS BOSTON ORCHESTRA

Georges Enesco, whom musicians and public alike hail as a gifted and versatile musician, again made a personal triumph when he returned as guest conductor of the Boston Symphony Orchestra for five concerts during the first half of Dr. Serge Koussevitzky's annual respite of two weeks. For his first three concerts, January 12, 13 and 14, Mr. Enesco elected to play the Haffner Symphony of Mozart; the symphonic movement, *Chef cu lautari* (meaning Merrymaking with Fiddlers) by his fellow-Rumanian, Dinu Lipatti, and two of his own compositions, the second Rumanian Rhapsody and the first symphony. The list for his subsequent two appearances retained the music of Mozart and Lipatti, to which were added three works by Enesco, the two Rumanian Rhapsodies and the second suite for orchestra.

The musicianly qualities of Mr. Enesco's conducting won the immediate and plainly demonstrated favor of all the audiences before whom he appeared. His rhapsodies, seldom played here of late years, were enthusiastically received, and his intellectual suite and early first symphony met with general, though qualified, approval. Lipatti is a young composer, now almost twenty-two. His music is the *finale* of an orchestral suite titled Gypsies, and was written in 1934. Light, cleverly scored and exuberant music, it proved so small a sample as to make unfair any attempted estimate of his talent.

MAHLER'S SONGS OF A WAYFARER DONE

The cause of Gustav Mahler was nobly served when, on January 18 at Jordan Hall, the Songs of a Wayfarer were presented by Bernard Zighera and his chamber orchestra of Boston Symphony men. The soloist on this occasion was Cleora Wood, a soprano of clear, ample, subtly colored voice, and superb artistry, who sang Mahler's songs in beautiful fashion. She had not before been heard in Boston. The performance generally, under Mr. Zighera's sympathetic conducting, was admirable.

Miss Wood also offered Ah! Perfido! (Beethoven) and five songs of Hugo Wolf to orchestral accompaniment. The program contained two excellent works new to Boston—the Serenade (Jean Francaix) and Two Choric Dances, Op. 17a (Paul Creston).

RECITALS

Highlights of recital activity during the fortnight past have been appearances by Richard Crooks, the Metropolitan tenor; a second recital this season by Kirsten Flagstad; appearance of Nathan Milstein, violinist, at the season's fourth Boston Morning Musicale, and a sonata recital by Leonard Shure, pianist, and Paul Tortelier, cellist of the Boston Symphony.

Marcel Maas, pianist, and Alfred DuBois, violinist, were cordially received after admirable performances of sonatas by Mozart and Franck at a concert of the Flute Players' Club. Johana Harris was piano soloist in the quintet by her husband, Roy Harris, at a concert by the Coolidge Quartet. C. W. D.

FRANK CAPPELLI
BLAKELY RITTER

Artist-Pupils of THE ACADEMY of VOCAL ARTS

Performance of "La Boheme" by the Philadelphia Opera Company—January 19, 1939

"ANOTHER DISCOVERY of the evening was Frank Cappelli, the Marcello. Mr. Cappelli's voice is a lustrous high baritone used both fluently and musically. . . . What there was to do Mr. Cappelli did well, supplementing his singing with an easy and assured stage manner."—Phila. Evening Ledger

"Frank Cappelli has a splendid voice, admirably adapted to the music of Marcello, and his dramatic work was natural and convincing."—Phila. Evening Ledger

"Frank Cappelli was a particularly fine Marcello."—Phila. Record

"Blakely Ritter, as Schaunard, was more than adequate in both his singing and his histrionics."—Phila. Evening Ledger

"Blakely Ritter, as Schaunard, capably completed the quartet of Bohemians."—Philadelphia Inquirer

THE ACADEMY OF VOCAL ARTS

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Philadelphia Fetes Brahms List and New de Senez Opera Given Premiere

Zimbalist Impresses as Soloist with Ormandy Players—La Scala Ensemble Offers First Staging of Egyptian Music Drama

PHILADELPHIA.—Once in a season, one concert will stand out from all others as inspiring. Such a one was the third of the Brahms Cycle by the Philadelphia Orchestra on January 6 and 7, with Eugene Ormandy conducting, and Efrem Zimbalist as soloist in the concerto for violin and orchestra. Mr. Zimbalist substituted (at twenty-four hours' notice) for Joseph Szigeti, who was taken ill. The playing of this glorious concerto was such that his listeners sat motionless throughout, not conscious of the soloist but only of the beauty and power of the music. A tremendous ovation followed. Almost equal in beauty was the performance by the orchestra, under Mr. Ormandy, of the mighty third symphony. The opening number was the Academic Festival Overture, which was also finely done.

YOUNG PIANIST BOWS IN YOUTH CONCERT

The Fourth Concert for Youth given by the orchestra under Eugene Ormandy, on January 18, was the occasion of the debut of young Joseph Battista, Philadelphia pianist, pupil of Olga Samaroff-Stokowski. He played the Rachmaninoff concerto (No. 2) in C minor, with breadth and sweep. His technic and tone were excellent, added to a fine feeling for dynamics. After many vociferous recalls, he played the Myra Hess arragement of Bach's Jesu, Joy of Man's Desiring, with splendid feeling and insight. The orchestral numbers by request of the Youth audiences, were The Sorcerer's Apprentice (Dukas), The Swan of Tuonela (Sibelius), and Death and Transfiguration by Strauss. The opening number was andante for strings, harp and organ by Geminiani. To all, Mr. Ormandy gave detailed readings. As an encore, a spirited reading of the *Scherzo* from Mendelssohn's Midsummer Night's Dream was given. The songs sung by the audience were Levee Song and The Bells of St. Mary's.

LA SCALA OPERA PREMIERES DE SENEZ WORK

The Philadelphia La Scala Opera Company (Francesco Pelosi, managing Director) presented the world premiere of the opera Horus, book and music by Camille de Senez, a native of Hungary. The story is legendary, dealing with an Egyptian god, son of Osiris, who visits the earth and returns to the celestial regions disillusioned. The music is ultra-modern, using a maximum of *fortissimo* discords. Fritz Mahler, that splendid and virtuosic conductor, and the orchestra deserve great credit for mastering the work. The vocal parts seemed to have little connection with the score for the orchestra, and must have been exceedingly difficult to sing. Those taking the principal parts were Colin O'More, Steven Kennedy, Emily Day and Theodore Bayer. Two ballets followed the opera, well given by William Sena and his *corps de ballet*.

HILGER AND NORDOFF IN SONATAS

A recital of sonatas for cello and piano was given by Elsa Hilger and Paul Nordoff on January 5, before a large and enthusiastic audience. The numbers played were Bach's sonata in D major, César Franck's sonata in A major, Debussy's sonata in D minor and Mr. Nordoff's sonata in F minor, which received its first performance at this time. Both of these artists are too well known to need specific comment. Their splendid achievements were again greatly enjoyed. Mr. Nordoff's sonata has real value and evidenced thorough musicianship.

BAMPTON-MARTINI RECITAL

The third event in the All Star Concert Series, under the management of Emma Feldman, was a joint recital by Rose Bampton and Nino Martini, with Edwin McArthur at the piano for Miss Bampton and Miguel Sandoval for Mr. Martini. The latter opened the program with songs by Torelli and Scarlatti and an aria from Don Giovanni. Miss Bampton followed with songs by Handel and Mozart. Mr. Martini sang an aria from La Boheme and Miss Bampton one from La Forza del Destino, the first part closing with a duet from Madam Butterfly, with a two-piano accompaniment.

Each artist sang a group of songs in the last part, closing with the duet from the *finale* of Act I of La Boheme. Outstanding in Miss Bampton's singing was the wide range, and brilliance of the upper register. Mr. Martini has a voice of pleasing quality, which he uses skillfully.

PHILADELPHIA OPERA COMPANY BOWS IN LA BOHEME

The Philadelphia Opera Company (C. David Hocker, president; Sylvan Levin, musical director) is a new local company,

(*Continued on page* 17)

Third Subscription Concert, Monday, Feb. 6
Orchestra Hall, Miami, Florida

THE UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA

ARNOLD VOLPE, Conductor
Soloist: FRANK BISHOP, pianist

On one hour's notice...

AT THE METROPOLITAN OPERA HOUSE
ON JANUARY 17, 1939,

BIDU SAYAO

SANG "ROSINA"
in "The Barber of Seville"

...ONCE MORE...AS ALWAYS

Triumphed!

HIGH PRAISE FOR "MANON," TOO

December 8, 1938

"Bidu Sayao's return to the Metropolitan found her in lovely voice . . . Miss Sayao comes closer to the sense of her role than any other singer now engaged in the opera here."—Irving Kolodin, New York Sun

"Her dresses were all fascinating and the silk velvet cape with fur trimmings with which she burst upon the St. Sulpice set should go down prominently in Metropolitan fashions history. She had the audience with her from start to finish."—World-Telegram

"Her delineation an arresting one. She suggests the artless maid of the first act no less convincingly than the courtesan of the later scenes. Her music expressively voiced . . . true passion."—J. D. Bohm, Herald Tribune

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NEW YORK JOURNAL AND AMERICAN
JANUARY 18, 1939

Return of 'Barber of Seville' To Met Repertory Hailed

By GRENA BENNETT.

Rossini's "Barber of Seville" was the lure that attracted a capacity audience to the Metropolitan Opera House last night, as it was sung for the first time after a considerable absence from the active repertory. The event was a benefit for the Children's Aid Society.

The management provided a capital cast, one that was definitely imbued with the lilting and humorous character of the opera. Lily Pons had been promised as the lively heroine, but announced the day before that illness prevented her taking part, and Bidu Sayao, a debutante of the evening, sang Rosina in her place.

She was lovely to look at and as charming to hear. Her opening aria, "Una Voce Poco Fa," was given with smoothness, fluency and quality; her enactment was youthful and spirited, and her interpolation of Adam's Variations on a Mozart Theme in the lesson scene received one of the most enthusiastic ovations of the evening.

The role of Almaviva served as

Victor Records

NEW YORK
WORLD-TELEGRAM,
JANUARY 19, 1939.

The performance under Mr. Papi had sufficient spirit and "go," and orchestra and singers joined in a generally well-co-ordinated scheme of brisk action and movement. The overture, oddly enough, was indifferently played.

Lily Pons Replaced.

On short notice Bidu Sayao replaced Lily Pons, who was suffering from a cold, as Rosina. Miss Sayao had sung the roles here before. It was acted flawlessly, in all its ruses and counter-ruses, its impish pantomime, its mock tantrums and romantic flutterings.

Vocally, after she had warmed to

NEW YORK TIMES,
JANUARY 18, 1939.

BIDU SAYAO SINGS ROSINA AT OPERA

'Barber of Seville' Produced at Metropolitan Before a Large Audience

MARTINI CAST AS COUNT

John Charles Thomas Heard in the Role of Figaro—Gennaro Papi Directs

THE BARBER OF SEVILLE, opera in Italian, in two acts. Music by Gioachino Rossini; book by Cesare Sterbini, based on the comedy by Beaumarchais. Conductor, Gennaro Papi; stage director, Desire Defrere. At the Metropolitan Opera House.

Count of Almaviva.....Nino Martini
Dr. Bartolo.....Virgilio Lazzari
Rosina.....Bidu Sayao
Figaro.....John Charles Thomas
Don Basilio.....Ezio Pinza
Fiorello.....Wilfred Engleman
Berta.....Irra Petina
An Official.....Giordano Paltrinieri

By OLIN DOWNES

The incomparable "Barber of Seville" was performed, to the vast delight of the audience assembled, last night in the Metropolitan Opera House. A late substitution in the cast was the appearance of Bidu Sayao, who took the part of Rosina instead of Lily Pons, indisposed. Nino Martini sang Almaviva for the first time on any stage. The opera was given as a benefit for the Children's Aid Society.

The performance was a lively one,

Program for 1939 Bethlehem Bach Festival Announced

The Bach Choir has resumed rehearsals for the thirty-second annual Bach Festival at Bethlehem, Pa., on May 19 and 20. Ifor Jones, new conductor, plans to present the cantata No. 69, the motet, Come Jesu, Come, and the cantata No. 71 at the first session. The second program includes cantata No. 104, the Magnificat and cantata No. 82, for bass solo. The annual performance of the Mass in B minor, sung for the thirty-third time, is scheduled for the final day.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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MARTINI

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Wide Repertoire Marks Visit Of San Carlo Opera to Coast

Los Angeles Philharmonic Orchestra Has Rose Bampton as Guest Artist—Heifetz Impresses

LOS ANGELES.—The visit of the San Carlo Opera Company, in the Philharmonic Auditorium under Behymer management, opened with La Traviata on January 6. Tandy MacKenzie made his first appearance with the company as Alfredo, and Lucille Meusel made a charming and well routined Violetta. Giorgio Germont was capably sung by Mostyn Thomas. Vocal honors of Faust, at the January 7 matinee, were easily captured by Dimitri Onofrei in the title role, his lovely ringing tones a perfect foil for Harold Kravitt's inimitable characterization of Mephistopheles. Leola Turner sang Marguerite in cool, clear tones of satisfactory intonation. Charlotte Bruno was a well rounded Siebel, and Stefan Kozakevich sang an admirable Valentine.

Coe Glade gave a compelling characterization of the title role in Carmen, January 7. Aroldi Lindi supplied a satisfactory Don Jose, and Leola Turner an adequate Micaela, with Harold Kravitt portraying Zuniga with his usual aplomb. Aida was given January 9, with Norina Greco vocally light but visually attractive in the title role. Aroldo Lindi gave a splendid and virile Rhadames. Mostyn Thomas supplied a first rate Amonasro, and Lyuba Senderowna made an effective Amneris. Harold Kravitt was a powerful high priest, and the septuagenarian Natale Cervi was the King.

With three excellent principals, the performance of Rigoletto on January 10 was admirably done. Mostyn Thomas delivered a superb interpretation of the malicious jester. Lucille Meusel made a charming Gilda. Tandy MacKenzie sang bravely a suitably insouciant Duke. Harold Kravitt as Sparafucile and Charlotte Bruno as Maddalena rounded out the quartet. Hizi Koyke's subtle and supple charm delighted the auditors who heard her as Madam Butterfly on January 11. Dimitri Onofrei sang a splendid Pinkerton, his fine tenor voice emotionally vibrant. Mario Valle once more provided his sterling characterization of the consul. Charlotte Bruno as Suzuki was well routined.

MARTHA IN DOUBLE BILL

Cavalleria Rusticana was coupled with a drastically cut version of Martha on January 12. Bianca Saroya sang Santuzza with superbly artistic finesse, her lovely voice round and vigorous, intense with feeling. Tandy MacKenzie delivered Turiddu with vocal beauty. Stefan Kozakevich made an eminently suitable Alfio and Charlotte Bruno was the Lola. Dimitri Onofrei as Lionel offered the best vocal work of Martha. Lucille Meusel made an excellent Lady Harriet (Martha). Stefan Kozakevich earned well deserved plaudits as Plunkett. He was ably aided in deft comedy touches by Charlotte Bruno as Nancy. Francesco Curci was funny as the Sheriff. Natale Cervi supplied numerous laughs as the doddering Tristan.

The sextet in Lucia di Lammermoor was received with enthusiasm at the matinee performance January 14. Lucille Meusel was the Lucia scoring particularly with her Mad Scene and Dimitri Onofrei shared honors as a notably fine Edgar. Mario Valle contributed a sterling Ashton, Harold Kravitt a powerful Raymond, and Francesco Curci an adequate Bucklaw. A capacity audience hailed Il Trovatore in the evening, and witnessed more nearly "The Gypsy's Vengeance" as the first English production was termed, as Lyuba Senderowna as Azucena stole the show. Norina Greco showed a lovely though too light soprano as Leonora, Aroldo Lindi sang an excellent Manrico, Mostyn Thomas delivered the Count with routined ease, and Harold Kravitt contrived the feat of making a live character out of Ferrando.

Carlo Peroni conducted all the operas with his customary skill, and held cast and orchestra together with invariable unity. The male portion of the chorus has been greatly improved this season, and sang to admirable effect, especially in the Soldiers' Chorus in Faust. The ballet, headed by Lydia Arlova and Lucien Prideaux was uniformly graceful.

ROSE BAMPTON WITH ORCHESTRA

Rose Bampton won an ovation at her appearance as soloist with the Philharmonic Orchestra under Otto Klemperer in the Auditorium January 5, offering the aria of Lia from Debussy's L'Enfant Prodigue, Dich theure Halle from Wagner's Tannhäuser, the serenely calm Quand Je Dors of Liszt and the soaring Strauss song, Caecelie. Vladimir Drucker, first trumpet of the orchestra, was the hero of the first performance here of Prokofieff's Lieutenant Kijé suite, delivered with suitable impudence and pomposity. The Schumann second symphony was given with little graciousness of performance. The Gluck overture to Iphigenie in Aulis made a sedate opening.

HEIFETZ HEADS CONCERTGIVERS

Jascha Heifetz stirred a capacity audience to vociferous enthusiasm with his concert in the Auditorium January 17, opening with a genial reading of a Vivaldi-Busch suite. The Bach third (C major) sonata for violin alone climaxed in a magnificent interpretation of the tremendous *fuga*. In an exquisite performance of the Brahms D minor sonata, Heifetz had splendid cooperation from Emanuel Bay at the piano.

The Don Cossack Choir of General Platoff made its debut here in the Auditorium, January 15. As entertainment, the choir manifestly pleased a large audience, but as music it was rather on the vaudeville order. The program was of varied Russian songs, and was enhanced by a sword dancer.

William Bachenheimer has formed a new organization, the Los Angeles Opera for Schools. He conducted a surprisingly well given presentation of Weber's opera, The Seventh Bullet (English version of Der Freischütz), recently and deserves credit for his creation of a highly promising group. R. D. S.

Horowitz to Return for American Tour in January, 1940

Making his first appearance in the United States since 1935, Vladimir Horowitz, pianist, plays a tour of twenty concerts next season, starting on January 15, 1940, and continuing through April 15. It will follow a Celebrity Tour of the British Isles, a minimum of fifteen concerts, arranged by Harold Holt, of London.

Horowitz emerged from a year of rest abroad to launch a tour in October with a charity concert at the Zurich Opera with the Busch Quartet. After an appearance in Lausanne, he gave two concerts in The Hague and played also in Amsterdam, Rotterdam, at the Monte Carlo Casino and in Lyons. Following a holiday at St. Moritz, he resumes his tour this month with concerts at the Paris Salle Pleyel, at the Palais des Beaux Arts, Brussels, two at Queen's Hall, London, and several in other English cities. After Easter he tours Scandinavia, playing two concerts each in Copenhagen, Stockholm, Oslo and Gotheburg.

Making his home in Paris, he has started the piano instruction of his four-year-old daughter, Sonia. His last American appearance was on March 17, 1935, with the New York Philharmonic-Symphony Society under Arturo Toscanini.

N. Y. Philharmonic Board Names Warburg New Member

James Paul Warburg was named a member of the board of directors of the New York Philharmonic-Symphony Society on January 10. The resignation of President Nicholas Murray Butler of Columbia from the board was accepted. William S. Paley and Floyd G. Blair were named members of the executive committee to succeed Norman H. Davis, resigned, and the late Clarence H. Mackay.

Balogh Plays at White House

Ernö Balogh, Hungarian pianist-composer, gave a recital at the White House on January 19. Mr. Balogh's compositions have been featured on the programs of Fritz Kreisler, Lotte Lehmann and Jascha Heifetz, as well as with Eugene Ormandy and other conductors.

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JOSEF and ROSINA
LHEVINNE

Celebrating the 40th anniversary of their joint career this year

AT CARNEGIE HALL
JANUARY 14, 1939

"A LARGE AND EXTREMELY DEMONSTRATIVE AUDIENCE WITNESSED THE CELEBRATION OF THE FORTIETH ANNIVERSARY OF THEIR MARRIAGE AND THEIR ASSOCIATION AS DUO-PIANISTS."

—New York World-Telegram

"The warmth of the demonstration was not surprising as the Lhevinnes have long played an important part in the musical life of New York. Their distinguished individual and joint careers should continue for many years to come."—New York Herald Tribune.

"The fusion of spirit and uniformity of approach resulted in ensemble of the first order."—New York Times.

"A brilliant performance. Mrs. Lhevinne's reading was notable for a particularly beautiful singing tone."
—New York Journal and American.

Said the Press of Mr. Lhevinne

"Mr. Lhevinne scored heavily with a magisterial rendition. Never has he played more magnificently or with greater virtuosity and command of tone. Each division of the masterpiece was conceived as superbly as it was delivered. The introspective handling of the cadenza, the unbelievable lightness of the flying central episode of the andantino, the amazing power and bravura of the octaves at the close were among the most striking features of this highly distinguished effort."—New York Times.

"Mr. Lhevinne gave an utterly magnificent account of the piano part in Tschaikowsky's B Flat minor concerto." — New York World-Telegram.

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Baldwin Pianos

MARGARET

SITTIG

in

New York Recital

January 10, 1939

"Miss Sittig played with her wonted technical facility, broad, vigorous tone, and interpretative sympathy. She gave a limpidly graceful reading of the charming G minor sonata of Eccles (1670-1742) and next plunged ardently into the swirling romanticism of Schumann's A minor sonata. She rendered this with fine feeling and a tone of ample richness, and then went on to Delius' Second Sonata, the A major concerto of Sinding, and shorter pieces by Sarasate, Reger and Brahms.

"Her skilful accompanist was her father, Frederick V. Sittig, the pianist of the former Sittig Trio, which broke up when his son, the cellist, injured a finger."—*New York World-Telegram, Jan.* 11, 1939.

"Her program was one well chosen and well played. . . . Sinding's concerto in A major was another of the unhackneyed works smoothly and tastefully achieved."—*New York Sun, Jan.* 11, 1939.

"The violinist displayed her usual thorough technical competence and a tone of fluent and pleasing quality." —*F. D. P., New York Herald Tribune, Jan.* 11, 1939.

SOUTHERN TOUR

February and March

WESTERN TOUR

April and May

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Detroit Ensemble Performs Roussel and Shostakovitch Works

Ghione Also Offers Novelties by Kodaly, Masetti and Heiden—Casadesus Heard with Orchestra—Marian Anderson in Song Program

DETROIT, MICH.—The fifth concert of the Detroit Symphony Orchestra on December 14 had Franco Ghione directing. The program included Four Episodes by Bloch, the music for the ballet, Le Festin de l'Araignée (Roussel), the fifth symphony of Dvorak and the Siegfried Idyll. The Bloch and Roussel works were new to Detroit and richly deserve further hearing. In their interpretation Mr. Ghione's skill and imagination shone. The Dvorak opus was given a vital performance, while the Siegfried Idyll was enchanting.

BREDSHALL SOLOIST WITH CIVIC FORCES

On December 20 the Detroit Civic Orchestra (Valter Poole conductor), gave a concert in the Cass School with Edward Bredshall, pianist, as soloist in the rarely heard Totentanz by Liszt. Mr. Bredshall had a marked success in this difficult work and was recalled many times. Mr. Poole had the able assistance of the Liberty Singing Society (N. Samaroff, director), in a first Detroit performance of the Shostakovitch May-Day Symphony. The chorus gave an interesting group of songs by Jacob Schaefer, in which they displayed fine unity and musicality. The May-Day Symphony created a furore, and one heard bravos as well as much applause. It was considerable of a feat for Mr. Poole to so successfully interpret this work. The overture Johnny Comes Marching Home by Roy Harris opened the program.

DON QUIXOTE A FEATURE

For the sixth concert of the Detroit Symphony Orchestra on December 22 Victor Kolar directed. Robert Elmore was the organ soloist in the third symphony of Saint-Saëns, while Georges Miquelle and Florian Wittman were soloists in Don Quixote by Strauss. Mr. Kolar opened the program with Sir Hamilton Harty's arrangement of the Water Music Suite by Handel. This arrangement proved interesting. Mr. Elmore gave two solos, one demonstrating his pedal agility, and the other the well known passacaglia and fugue of Bach. Georges Miquelle offered a valiant and colorful interpretation of the fantastic knight, aided by Mr. Wittman in his solo parts. Mr. Kolar is to be congratulated on presenting this seldom heard work. The entire program was repeated at the Friday matinee on the following day.

MARIAN ANDERSON'S RECITAL

On December 28 Marian Anderson appeared in recital in Orchestra Hall before a capacity house. Miss Anderson was in magnificent form and was recalled throughout the evening. She opened with a group by Purcell, Veracini and Bizet's Agnus Dei. A Schubert group followed. Miss Anderson can have few peers as an interpreter of Lieder. In the aria, My Heart at Thy Sweet Voice, the range and unusual colors of her voice had full opportunity. Her final encore was a perfect Schubert Ave Maria. Included in the program were two charming songs by her accompanist Kosti Vehanen, and a number of Negro spirituals.

Mr. Ghione and the Detroit Symphony Orchestra gave a brilliant concert for the first one of the new year on January 5. A deeply moving interpretation of the Tschaikowsky Pathetique Symphony, the Mozart Symphony (No. 4), and two preludes of Bach orchestrated by Pick-Mangiagalli. The second was the familiar one for violin solo.

At the eighth orchestral concert Robert Casadesus was soloist in the Mozart concerto in A major, and received an ovation for his refined and musical performance. Mr. Ghione opened the program with a stirring performance of the Egmont Overture. The second half of the program included three first performances, a prelude by Bernard Heiden, a gifted young composer who has recently made his home in Detroit, Danse di Galanta by Kodaly and Ora di Vespro by Masetti. These highly contrasting works proved interesting and worthy of a second hearing. Mr. Heiden well deserved the ovation which he received, and he in turn was grateful to Mr. Ghione for a skillful interpretation of his prelude. The overture to Tannhäuser concluded the program and was splendidly played.

The Winter Concert of the Orpheus Club (Charles Frederic Morse, director), enlisted the talents of Claire Coci, young organist from New Orleans. There were three groups by the chorus, the last being music suitable for the Christmas time. Especially fine was Diack's Son of Mary with solo by Lorain Norton, and the singing of Bring a Torch, Jeanette, Isabella. Miss Coci was heard in the toccata from the fifth symphony of Widor, César Franck's fantasie in A and the Bach toccata and fugue in D minor. M. E.

Columbus Hears Menuhin and Dramatized Elijah

COLUMBUS, OHIO—Emerging from a holiday lull, Columbus concert-goers fared forth January 2 to hear Yehudi Menuhin in recital. His executive prowess was given full expression, his magnificent singing tone and the impeccable feeling for style that he has were broadly proclaimed in a program that brought an ovation.

Christmas week brought Columbus the presentation of Mendelssohn's Elijah by the Columbus Grand Opera Club. Sung in costume and dramatized as an opera, the work was a pleasing one to both ear and eye. C. C. L.

IN NEW YORK DEBUT

LEO SMIT,

seventeen-year old pianist, former student of the Curtis Institute, Philadelphia, and of Jose Iturbi, makes his debut in Carnegie Hall, New York, on February 17 in works of Bach, Beethoven, Chopin, Debussy and Liszt and also offers the first New York hearing of Nabokoff's Contrastes et Developpements.

Emerson Buckley Weds Ina De Martino

Emerson Buckley, conductor and coach and musical director of the Columbia Opera Company, and Ina De Martino, soprano, daughter of Gaetano De Martino, were married in New York City on January 1. They are residing at West Palm Beach, Fla.

Gorodnitzki Booked

Sascha Gorodnitzki, pianist, appears on February 4 at Seton Hill College, Greensburg, Pa. On March 18 he gives his annual Carnegie Hall, New York, recital.

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RADIO HIGHLIGHTS

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Almost unnoticed, a milestone was reached in a radio feature recently when CBS broadcast its three hundredth program of the Philharmonic-Symphony Society. Perhaps it was merely circumstantial that such an event should find Americans featured on the program; yet this was the case, for **Ernest Schelling** was presiding for his young subscribers and **Guila Bustabo,** American violinist, was the soloist. **Mr. Schelling,** an advocate and protagonist of American music, had elected Mendelssohn and Beethoven in advance, probably unaware of the significance of the occasion. He might well have added his Impressions of an Artist's Life or A Victory Ball, both of which his young people have applauded on other occasions. **Miss Bustabo** and **Mr. Schelling** incidentally were soloists also on Sabbath afternoon programs with **John Barbirolli** directing.

Metropolitan Opera air listeners are more fortunate than those who elected to hearken by personal visitation; which is another manner of saying radio adherents were not obliged to stand in line in vain when **Grace Moore's** return brought a restoration of Louise on a recent Saturday afternoon. Other Saturday matinees piped directly included Strauss' colorful Rosenkavalier with **Risé Stevens** and **Lotte Lehmann** heading the cast; and Don Giovanni with **Elisabeth Rethberg, Irene Jessner, John Brownlee** and **Richard Crooks;** Simon Boccanegra brought the indefatigable **Lawrence Tibbett** in a role new to listeners, as well as **Leonard Warren,** a Metropolitan Auditions of the Air winner in his first important role. Of course **Giovanni Martinelli** and **Ezio Pinza** were other members of the cast.

Speaking of auditions (or were we?), **Lauritz Melchior** was guest speaker at the January 8 hearing and discussed his altitude alteration from baritone to tenor. **Chester Warren,** bass-baritone, **Nina Quartin,** soprano and **Pino Bontempi,** tenor, were the contestants. The former has sung with **Grace Moore** on the air.

The Don Giovanni marked the seasonal *adieu* of **Crooks,** who on January 23 made his Firestone farewell from New York before starting out on a long concert tour. On that evening he gave the world premiere to **Anna Case's** song, On the Banks of Killarney I Met My Kathleen. **Margaret Speaks** is to replace him until April 24, although the tenor will continue for a time from other cities, including one broadcast from Honolulu on April 24. **Alfred Wallenstein** is conductor.

The Ford Sunday Evening Hour orchestra, already under the direction of several eminent leaders, recently brought **Georges Enesco** as soloist, under **Fritz Reiner's** direction, and **Wilfred Pelletier** to the podium. **Jussi Bjoerling,** Swedish tenor, whose American debut was made via radio, and **Helen Jepson,** soprano, well known to the airways, were also recent soloists.

The initial CBS broadcast of the League of Composers offered a work written especially for radio by **Nikolai Berezowsky,** and conducted by him. **Marion Bauer, Louis Gruenberg, Oscar Fox** and **Arthur A. Penn** songs were also heard. **Morton Bowe, Genevieve Rowe, Hubert Hendrie** and **Ruth Carhart** were vocal soloists.

Fabien Sevitzky continues along his American way. His Indianapolis Symphony Orchestra recently played an excerpt from **Harl McDonald's** Rhumba symphony and a work by **Frances McCollin,** blind native composer. Consistency is not the least of the **Sevitzky** characteristics in the matter of native music.

While **Schelling** continues in New York, **Eugene Goossens** entertains the young followers of the Cincinnati Symphony Orchestra and radio listeners.

Curtis Institute on January 16 rounded out ten years of CBS broadcasting. **Abbey Simon, Marguerite Kuehne** and **Donald Coker,** students, offered the anniversary program. The Cincinnati Conservatory of Music and the Eastman School are others who believe in radio.

Among numerous others to be heard since the last compilation were the Madrigal Singers with **Yella Pessl,** harpsichordist as soloist; **Gertrude Pitzinger** as soloist with the New Friends of Music Orchestra; the Westminster College Choir of fifty voices in an American program; **Harriet Cohen,** distinguished English pianist; **Lucille Manners** in her weekly Cities Service offering and **Jean Dickenson** with the Album of Familiar Music, also a regular feature; **Glenn Darwin,** who honored **John Charles Thomas** recently; **Felix Knight,** tenor, flitting from program to program and steadily moving upward; **Frances Blaisdell** and her woodwind quartet in a series starting January 15; the Elizabeth, N. J., Philharmonic Orchestra; the Budapest Quartet from Town Hall; **Raymonde Delaunois,** soprano; **Viola Mitchell,** violinist; and **Eddy Brown's** string classics, a WQXR feature.

Activities increase as the season gets its second wind.

Philadelphia

(*Continued from page* 12)

organized on a non-profit basis, to give young resident singers a chance in opera. This fine company made its debut on January 19 in the Academy of Music, before a capacity house, when Puccini's La Boheme was presented.

The performance was one which would have done credit to many older and more experienced companies. With a smooth and snappy performance, under Sylvan Levin's baton, there was splendid balance between orchestra and singers throughout.

Fritz Krueger was excellent as Rodolfo, both vocally and dramatically, his singing of the Narrative of the first act stopping the show. Frank Cappelli, as Marcello, disclosed a baritone voice of fine quality, while his acting was equally convincing. Leonard Treash was the Colline, whose acting and singing were also more than satisfactory. His interpretation of the Farewell to the Coat in the last act was particularly good. The other of the quartet of Bohemians was Blakely Ritter as Schaunard, who likewise gave a fine portrayal.

Barbara Thorne as Mimi displayed a clear, high, sweet voice, which she used well. Her singing outranked her acting, which no doubt was somewhat affected by nervousness, as it improved as the opera progressed. Frances Greer was a successful Musetta, with a voice of wide range and power, and true dramatic feeling.

The comedy parts were well taken by Donald Hultgren as Benoit, and Robert Gay as Alcindoro. Paul Desire as Parpignol and Howard Vanderburg as the Sergeant of Customs did their smaller parts equally cleverly.

The little singing done by the chorus was good, and the stage settings, although somewhat different from the traditional, were, in the main, effective. These were under the direction of Hans Wohlmuth. Much enthusiasm was manifested by the large audience. M. M. C.

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VIENNA (January, 1938)

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SALZBURG (January, 1938)

"OVER HIS SALZBURG SUCCESS, this certainly very talented American can be glad and even proud." (Salzburger Chronik)

THE HAGUE

"A GENIAL TALENT that is justly suited to the Lied. He has feeling for mood and atmosphere and for the meaning of the text, and endeavors to express it in his singing. . . . The audience asked many encores." (Rotterdamsche Courant)

PARIS

Radio 37
Poste Parisienne
Radio Lille
Columbia Disques (French version of "Snow White")

NEW YORK

"A VARIETY OF EFFORTS that were intelligent and well planned." (New York Sun)

"The audience took great pleasure in the fresh young talent and in the program presented." (New York Staats-Zeitung)

"A singer worth serious consideration." (New York Evening Journal)

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Minneapolis Symphonists Have Noted Soloists and Programs

Myra Hess and Paul Althouse Lend Art to Orchestral Concerts—Stoessel Concerto Grosso Led by Mitropoulos—Popular Program

MINNEAPOLIS, MINN.—Myra Hess always renews the impression that her playing is superlative. She did so January 4 in Northrop Auditorium, the event being the third number of the University Artists Course. The program presented Bach, Beethoven, Schubert and Schumann, and whatever each of these masters intended to express was conveyed with a directness and clarity only experienced when a great interpretative mind meets a great creative one. Encores were numerous.

STOESSEL NOVELTY BY ORCHESTRA

The eighth regular program of the Minneapolis Symphony Orchestra, January 6, pleased a capacity audience. Dimitri Mitropoulos gave a superior reading of the Beethoven second symphony. Minneapolis had a first hearing of Albert Stoessel's Concerto Grosso for string orchestra and piano. The work was roundly applauded, the applause being for composer, conductor and players. The composition's texture is coherent and agreeable to the ear and the use of the ancient forms is ingenious.

Paul Althouse, tenor, was soloist and maintained the symphonic level of the evening with In des Lebens Frühlingstagen from Beethoven's Fidelio, and Lohengrin's narrative, In Distant Lands. Encores for each air were from the same composers. Mr. Althouse was in excellent voice and sang with convincing freedom. A Mendelssohn scherzo and the Ride of the Valkyries completed the program.

SONATA PROGRAM

Otto Frohn, violinist, and Clyde Stephens, pianist, gave a sonata recital in Music Auditorium (University of Minnesota) on January 9. Sonata in A major by Mozart, sonata (No. 2) in A minor by Albert Roussel and sonata (No. 2) in D minor by Schumann comprised the program. Mr. Frohn, principal of the second violin section of the Minneapolis Symphony Orchestra, displayed finely balanced readings of classic and extreme modern idioms. The Roussel was a challenge to both players as well as the audience. Mr. Stephens of the department of music, University of Minnesota, cooperated in every detail with his expressive playing. Both players were recalled many times by the admiring audience.

DOWNTOWN POPULAR CONCERT

The second of the downtown popular concert series was given in the Municipal Auditorium, January 11, by the Minneapolis Symphony Orchestra. The auditorium seats over nine thousand; the audience numbered about fifteen hundred. The program consisted of Rossini's overture to William Tell, the *nocturne* and *scherzo* from Mendelssohn's A Midsummernight's Dream, the first movement of the Tschaikowsky piano concerto (No. 1) and Beethoven's fifth symphony. Whatever was meant by "popular" with this program was definitely misunderstood by the public, which has not yet reached the point where such a program makes a popular appeal. William Lindsay, of the music department of the University of Minnesota, gave a vigorous reading of the concerto, and responded with an encore. Mitropoulous, who conducted, had many of his unusual effects destroyed by a P.A. system tuned too high.

E. G. K.

Winifred Cecil Singing in Italian Opera Houses

Winifred Cecil, American soprano, is appearing until February 16 at the San Carlo Opera, Naples. She then goes to La Scala and later to the Regio, in Turin, where she appears until June 29. Under the name of Maria Cecil she is singing leading roles in Andrea Chenier, Otello, Il Trovatore, Fedra, Maria Egiziaca and Piccolo Marat.

Milstein Returns After Lengthy European Itinerary

Nathan Milstein, violinist, arrived in the United States on January 11 on the SS. Paris. During the past three months he fulfilled thirty-nine engagements. His tour opened with several recitals in Denmark and included two orchestral appearances in Stockholm, under Fritz Busch, and another in Gothenburg. After a recital in Oslo, he went to Holland, appearing with the Concertgebouw under Mengelberg, in Amsterdam, The Hague and Haarlem. In The Hague he also appeared with the Residentie Orchestra. Recitals in that city, Rotterdam, Amsterdam, and in provincial cities were followed by appearances in London and Dublin, Bournemouth and in an Empire Broadcast to Canada and Australia. In Switzerland he appeared with the Orchestre Romande, under Ansermet at Geneva and Lausanne and also gave recitals in those cities and at Zurich. In Paris he was heard in recital at the Salle Gaveau and also played with the Colonne Orchestra under Paul Paray. In his first visit to Athens, he gave two recitals and appeared with orchestra. Concerts were also offered at Belgrade, Zagreb and Novisad, Jugoslavia. In Belgium he appeared at Brussels with orchestra under Désiré Defauw, in two concerts and in others at Antwerp and Gand.

BOOKED FOR MANHATTAN

ANNE MUNDY, pianist, at her Town Hall, New York, recital on February 10, plays three sonatas of Scarlatti, one by Mozart, Schumann's Etudes, Symphoniques, the Ravel sonatine, Griffes' Fountain of Acqua Paola and Castelnuovo-Tedesco's Onde Lunghe.

Havana Musical Society Marks Twentieth Birthday

Elman Concerts Celebrate Event—Echaniz in Piano Art—Gigli Gives Recital

HAVANA, CUBA.—The Pro Arte Musical Society celebrated its twenty years of uninterrupted activity last month. Mischa Elman was the first artist that played for this well-known Havana Musical Society (founded and run exclusively by women), and he came again (accompanied by Vladimir Padwa) to give two great recitals at its auditorium. Sonatas by Valentini, Handel, Beethoven and Franck, Mendelssohn's concerto, and Lalo's Symphonie Espagnole were the major numbers; smaller groups were also included. Mr. Elman was cordially received and many extras were heard. Further marking the anniversary, the society also gave another concert in which symphonic music by Cuban composers was performed.

KEYBOARD ACHIEVEMENTS

For the regular concert of the Symphony Orchestra of Havana, Gonzalo Roig, conductor, chose Ivanoff's Caucasian Sketches, Liszt's piano concerto in E flat, and de Fall's Noches en los Jardines de España (both with Benjamín Orbón as soloist) and the Rienzi Overture by Wagner. Orbó played brilliantly, and had recalls sufficient to warrant two encores.

José Echaniz, gifted Cuban pianist, was presented at the auditorium exclusively for members of Pro Arte Musical Society. His varied program, including moderns like Albeniz, Ravel, Castelnuovo-Tedesco, Prokofieff, and Tansman, disclosed the artist's fluent technic, insight and full and brilliant tone. He had acclaim from the large audience.

ORCHESTRAL VARIETY

At the concert of The Orquesta da Camera of Havana, Frescobaldi's Toccata transcribed by Malipiero; Corelli's Concerto Grosso No. 8 in G. (Fatta per la Notte di Natale) Monteverdi's symphony from Orfeo, and Respighi's Antiche Danze ed Arie per liuto were performed. José Ardevol conducted. The interesting program was much appreciated.

A guitar festival took place at the auditorium under the direction of Clara Romero de Nicola. The program comprised Cuban songs with guitar accompaniment and a group of classical solos interpreted by Isaac Nicola, young Cuban guitarist.

Gonzalo Roig led, as guest conductor, the Philharmonic Orchestra of Havana. The program listed the overture from Mozart's The Magic Flute; Schubert's Unfinished Symphony; three movements from Sanchez Fuentes' Miniature Suite; Espadero's scherzo in F minor; Fuentes Matons' Galathea Overture, and Roig's Album Leaf. The numbers by our Cuban composers met with especially fervid response.

GIGLI IN RECITAL

Beniamino Gigli returned to this city after a long absence under the auspices of the Philharmonic Orchestra of Havana. As on previous occasions the Italian tenor captured his large audience with his splendid voice and mastery of *bel canto*. Gigli sang several operatic arias; there were also songs by Pergolesi, Schubert, Mendelssohn, Grieg, Rachmaninoff, Dena and three Neapolitan folksongs. The tenor was called out again and again. Rainaldo Zamboni was the accompanist.

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Contemporary Music Played For Washington Convention

Kindler Forces in Compositions by Lambert, Harris and Tuthill—Schelling and Marjorie Lawrence Appear

WASHINGTON, D. C.—Festivity characterized the evening concert given by the National Symphony Orchestra (Dr. Hans Kindler, conductor) during the Music Teachers National Association convention on December 28. The program appropriately opened with the introduction and polonaise from Christmas Eve (Rimsky-Korsakoff). The solid work heard on this evening was the Jupiter Symphony of Mozart which was interpreted in charming manner. The remainder of the evening, with the exception of the closing number, was given over to works by contemporary composers: Bethlehem, a score of pastoral character by Burnet Tuthill, two movements from Time Suite —Religion and Communications—by Roy Harris, and The Rio Grande, for chorus, orchestra and piano, by Constant Lambert. In the latter the orchestra was assisted by the Washington Choral Society, of which Louis Potter is the director, and Evelyn Swarthout, pianist, whose brilliance and rhythmic sense aided in an excellent performance. At the conclusion of each of the American offerings, the composers were acknowledged and applauded. The performances made a deep impression on those present.

SCHELLING IS GUEST

The first program of the orchestra after the new year might be appropriately styled as a Schelling evening. Ernest Schelling appeared in the triple role of composer, conductor and soloist. The program included The Pleasure Dome of Kubla Khan (Griffes) and two Bach offerings, one by Johann Christian, and the other by Johann Sebastian, as well as Schelling's Fantastic Suite and A Victory Ball. In the suite, one was conscious of Schelling's showmanship, and ability not only to hold together, but to extract exquisite qualities from the orchestra. At the conclusion of his Victory Ball he was recalled many times and the orchestra joined him in acknowledging the applause.

MARJORIE LAWRENCE SOLOIST

The regular Sunday afternoon recitals were resumed on January 15, when Marjorie Lawrence appeared as soloist with the orchestra. The entire program was one of significance, in which dignity and musicianship predominated. Miss Lawrence sustained her reputation as a great Wagnerian singer in her offering of Brünnhilde's Immolation from Gotterdämmerung.

An unusual evening was the concert of January 18, with a program given to the committee members, as a gesture of gratitude. When Dr. Kindler appeared the entire audience arose, and the conductor told of his secret dreams for the orchestra and the musical life of Washington. The evening, an all-Brahms one, contained the first symphony and that composer's violin concerto played by Ruggiero Ricci. It was an inspiring one, and the management of which C. C. Cappell is the head cannot help but feel its supporters' sincere efforts

DORSEY CONCERT SERIES

Mrs. Dorsey presented Gladys Swarthout on January 8 in a program of classic works and compositions by contemporary composers. The soprano, charming in manner, as well as voice, revealed superb artistry and was enthusiastically received. Under the same management Richard Crooks and Kathryn Meisle were heard in joint recital. Never before has Mr. Crooks been heard to better advantage. From the Handel songs until the duet Ai nostri monti, from Il Trovatore which he shared with the contralto at the close of the program, his voice was one of perfection, characterized by technical ease, absolute accuracy of pitch, delicate nuances and extreme warmth. Miss Meisle's perfect musicianship and histrionic ability brought down the house.

MORNING MUSICALES INTRODUCE NOTABLES

Mrs. Townsend's Morning Musicales at the Mayflower Hotel began with Richard Crooks, tenor, Robert Virovai, violinist (heard here for the first time), and Robert Nicholson, baritone (who possesses a voice of sympathetic quality). The young violinist attracted considerable attention by his remarkable talent, and perfect adaptability to the instrument. Mr. Crooks, as always, reflected superb artistry. The following concert in the series consisted of Rose Bampton, soprano, and Nemenoff and Luboshutz, duo-pianists. Miss Bampton's voice continues to grow in an infinite manner. Her splendid registration of the vocal scale is evident throughout. Edwin McArthur offered fine accompaniments. After the new year, Guila Bustabo, violinist, and Ernest Schelling pianist, shared honors. Miss Bustabo's abundance of temperament, astonishing technic, golden tone, and innate sense of musicianship made this a memorable occasion. When Mr. Schelling played, one was conscious of a spontaneity that was refreshing. The third concert in this series brought Elen Dosia, soprano, Gaspar Cassado, cellist, and Emile Baume, pianist. The Greek soprano has much temperament and warmth, and her arias from Manon and Tosca were extremely gratifying. Mr. Baume's Chopin, a trifle too rugged, especially the nocturne, still had clarity and an exquisite legato quality. G. E.

TOURING IN EUROPE

EDOUARD GROBÉ,
American tenor sailed for Europe on January 21 on the SS. Ile de France. Before leaving he was soloist with the Niagara-Hudson Choral Club, Albany, N. Y. and in the Bach B Minor Mass with Agnes Davis at New London, Conn. He appears at Cologne on February 6; Munich, 7; Dresden, 9; Berlin 12; Amsterdam 18; and The Hague 23; and in broadcast programs and in opera. Coenraad V. Bos is his accompanist. He returns on March 1. (Photo © by G. Maillard-Kesslere.)

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Those who heard the Mozart G minor quintet by the Budapest Quartet and William Primrose, violist, yesterday evening at Town Hall, will probably treasure certain of its moments as artistic criteria by which they can measure any chamber music they shall ever hear. What the Budapest Quartet and William Primrose brought to the quintet is not to be put in words by this listener. Eulogies of immaculate tone, fastidious tempi and rhythms, perfect ensemble, are as good as futile, for they say nothing, after all, of essentials. In simplest words, **yesterday's performance represented that rare conjunction of the music,** the musicians and the moment **which concert-goers dream of** and, having experienced, never forget.—*New York Times, Nov.* 20, 1938.

The Budapest Quartet once again demonstrated **its superb tonal and musical attributes** which are **unequalled** by **any foursome** now appearing here. —*New York Herald Tribune, Jan.* 9, 1939.

The Budapest players gave us one of their fastidiously-turned and deeply-felt performances with the breadth of feeling and richness of tone essential to its complete statement.—*New York Sun, Jan.* 9, 1939.

For sheer technical accuracy, unity in detail and compelling style their performance of Beethoven's quartet in F minor, was a **"gem of purest ray serene."**—*New York World-Telegram, Dec.* 17, 1938.

They have a communicative freshness of feeling, a loftiness of spirit and a quality of ensemble which is possessed by few other quartets and which makes an immediate appeal to the audience.—*Buffalo Times, Nov.* 15, 1938.

This ensemble is **one of the most noteworthy** in the field of chamber music. —*Baltimore Sun, Nov.* 10, 1938.

No quartet that has visited us from abroad this season **has** represented this lofty department of **the art with more distinction.**—*Wash. Times, Dec.* 9, 1938.

In the romantic beauty of Schubert there burns the flame of purest inspiration. So flawless was the performance of this gentle masterpiece that one felt the composer spoke almost without the intervention of his four vicars, **an unforgettable impression.**—*Washington Herald, Dec.* 9, 1938.

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NEW YORK — FEBRUARY 1, 1939 — No. 2980

Unionizing the Teachers

The controversy recently roused in Milwaukee when the local of the American Federation of Musicians sought to organize some 1,400 music teachers of the city, has had repercussions on the Pacific Coast—though so far, only editorial ones. Bruno David Ussher, in his musical column in the Daily News in Los Angeles, comments as follows on the story concerning the Wisconsin affair, published in the Musical Courier of December 15 last:

"Volmer Dahlstrand, president of the Milwaukee Musicians Union, motivated unionization on the ground that it would protect private teachers against giving lessons for as little as fifteen cents. . . .

"I cannot quite see how unionization of private teachers would necessarily advance lesson fees. Suppose a music teacher prefers to give lessons at fifteen cents—which, needless to say at length, is insufficient remuneration under ordinary circumstances—will his house be picketed?

"For many parents, fifteen cents a lesson is a considerable sum, because it really means thirty cents a week for two lessons a child, not counting the cost of sheet music. . . . Of course, settlement music teachers should be paid reasonably out of endowments.

"Apropos of music teachers, I think those in public schools have to work too many hours to be able to teach music as it should be taught, and as it should be represented. I am making no reflections on the Los Angeles public school music system, which is recognized as one of the best in the country.

"I believe public school music teaching should not exceed more than five hours' actual classroom work. That means the teaching of from 150 to 190 children a day. Instead Los Angeles public school music teachers are on duty as long as eight hours, after which they have to prepare their own teaching material and correct papers. Inspiration and musical enthusiasm are apt to vanish under such conditions.

"If music teachers are to inspire love of the finer things in students, then they must have time for studies of their own. They must have time for a respite in which to make the most of these studies. One reason, I believe, why relatively few music teachers attend . . . orchestra concerts, recitals and opera, is that they are overtired from teaching too many hours, to say nothing of after class work incumbent upon them. Given shorter working days, they should be required to attend certain musical events, lectures on related subjects. . . .

"Depression in the field of music will end—not with a federal music project, quite obviously—but with shorter teaching days, with consequently better equipped, more enthusiastic teachers. Only such teachers can inspire young boys and girls to keep up music study in after school years.

"These music-studying amateur musicians are the solution to the problem of private music teachers, of orchestra, concert and opera managers who plead for audiences and complain about lack of public interest in music."

If conditions elsewhere in the country are parallel to those on the West Coast, influential teachers' groups, such as the M. T. N. A. and the M. E. N. C., should undertake a rousing crusade. It might bear the title, Instructors' Magna Charta, or Are Music Teachers People?

—o—

Philharmonic Broadcasts Reach Three Hundredth Mark

Considerable fanfare greeted the fact that the New York Philharmonic-Symphony Society's young people's concert led by Ernest Schelling on January 14 marked the three hundredth program of the organization to be broadcast over Columbia's nationwide network. The regular afternoon concerts on Sundays and the young folks' series on occasional Saturday mornings have become so much a part of the American scene that they are taken almost for granted. But it is a good time to consider what a hiatus would be created in the United States and Canada, and even in those European and other cities which pick up the programs by short-wave, if the series were suddenly to be discontinued.

Happily no such dire prospect is in view, for the Philharmonic Society has staunchly adhered to its altruistic program of spreading musical culture to far places. Under the baton regime of John Barbirolli, through his personal popularity and alert program designing, the Sunday programs have become especially well liked.

Moreover, the Philharmonic Society has greatly increased its prestige and the familiarity with its activities throughout the country, until it has become not a local but something of a national institution. It is estimated that whereas the first concert in 1930 was transmitted to fifty-two associated Columbia stations and short-waved through the CBS international stations W2XE, New York, and W3XAU, Philadelphia, approximately twice as many stations today carry the Sunday programs to an audience of some nine million listeners.

That these millions are not inarticulate is shown by the fact that "a steadily mounting volume of listener mail year after year has given the directors an excellent estimate of the unseen audience's tastes." Moreover, such a vast body of friends of an orchestra possesses great potential strength. The broadcasters' bulletin relates that "as an example of the fidelity and confidence of the Philharmonic radio followers, about 15,000 listeners sent in contributions aggregating $60,000 when, in 1934, the directors appealed for additional funds to offset a deficit."

Apparently, the policy of giving one concert a week free to the distant multitudes has had a result far different from that which might have been supposed. And this has been the experience of other organizations, such as the Metropolitan Opera. Economic rules seem to be controverted in the miracle of the radio, for what is available free on some occasions also seems to be more eagerly sought on others. Or is this only the familiar business subterfuge of generous samples? In any case, a "drink on the house" seems to be a sound policy in musical as well as in more mundane quarters.

The ACA Objects

Some stirrings in the compositorial dovecotes seem to have arisen as a result of (or at least coincidental with) the publication of the editorial, ACA vs. ASCAP, in the January 1 issue of Musical Courier. The screed in question seemed to have detected an "issue" raised between the year-old American Composers Alliance, founded to work toward payment of fees to composers for grand rights of performances in major serious musical works, and the American Society of Composers, Authors and Publishers, which has for some years been collecting license fees from theatres, movies, radio, night clubs, hotels and restaurants for the right to play music by its members.

The present publication thought that it perceived a slight petulance in the tone in which the ACA, in a recent issue of its Bulletin, described the older organization's activities, in which some words were uttered anent the alleged failure to organize the grand rights field.

A letter received by the Musical Courier sets all such doubts at rest, for it now appears that among the creative brotherhood all is sweetness, light and a modest, if understandably earnest, desire to be cooperative. The statement follows:

American Composers Alliance
285 Madison Avenue
New York City
January 16, 1938 (sic)

Editor, Musical Courier:

The American Composers Alliance wishes to go on record in relation to your editorial, ACA vs. ASCAP, in the issue of January 1, 1939. The recent ACA Bulletin, from which you quoted so generously, is primarily a "house organ" addressed to members, their friends, and other fellow-composers who are not yet members of ACA. The statement concerning ASCAP (American Society of Composers, Authors and Publishers) was intended solely for the information of our members and others interested in the relations thus far of our respective societies. These is, as yet, no issue such as the "ACA vs. ASCAP," and therefore our Bulletin certainly should not have been treated as a basis for your discussion. If the occasion should arise for such a public discussion in the press, the American Composers Alliance will present sufficient facts to convince the public of the need for collecting performing rights in the field of serious music.

Your editorial presents as a conclusion the opinion that the happiest results will be obtained by "cooperation" between the ACA and the ASCAP. That is exactly our conclusion. As a matter of fact, since our inception, we have been working toward just that end.

For the benefit of those who might be under misapprehension through your editorial, we wish to point out that we number among our members the most distinguished names in American music, many of whom, it should not be forgotten, are also members of ASCAP.

We ask you, in fairness to the ACA, to print this letter on the editorial page of the forthcoming issue.

AMERICAN COMPOSERS ALLIANCE

The Musical Courier regrets that it was instrumental in unseasonably divulging to the general public such sentiments are might have existed with propriety in the inner councils of ACA. But as the Bulletin was received in the course of our regular mail by the editorial staff of this publication, no member of which belongs to ACA, and there was no mention therein that it was a confidential document, it was considered to be a matter of news interest. Perhaps it was an error of judgment on the part of ACA to issue such a bulletin at all and to circulate it.

In justice to the membership of the ACA, it may be added that the board of directors of the group includes Aaron Copland, chairman; Marion Bauer, Abram Chasins, Roy Harris, Harrison Kerr, Goddard Lieberson, Douglas Moore, Quincy Porter, Wallingford Riegger, Elie Siegmeister, Roger Sessions, Virgil Thomson and Bernard Wagenaar. Of these, Messrs. Chasins, Moore and Sessions are members of the ASCAP.

VARIATIONS

By Leonard Liebling

Musical history will record that 1938-39 was the year of new and amended encyclopedias and dictionaries devoted to the tonal art. The encyclos published by Macmillan, Oxford and Dodd, Mead, are on the market; Garden City's will appear in a few days; Schirmer's (Baker's) dictionary purposes a late Spring debut.

For everyone in professional need of such books, the sudden deluge spells happiness. Certainly for me. During the past few years I have raged because the only volumes of reference were so shamefully and uselessly out of date. Of course there was always Grove, finally reduced to five volumes, but five volumes are five volumes, and space being ample in them, the articles are of over-generous length and require the reading of endless words in order to get a desired single fact.

Now Macmillan, Oxford, and Dodd repose next to my desk, and I feel that one of my chief worries is past. From D'Arezzo (995) to Menotti (1939) I have a valuable survey of everyone and everything in music, and am saved from scanning page after page of close print to get desired information. Macmillan's type is largest and best; Dodd's comes next; Oxford's is too small, and interspersed with pictures, some of them not exactly models of typography. The two other books have no illustrations.

Macmillan, edited by Albert Wier, is intended purely for the average person interested in music, has brief and easily accessible material devoted to essentials, and makes no effort to satisfy the musicologist or other finical researcher, with details that have no practical value. Dodd (edited by Oscar Thompson) goes into greater lengths on single matters, but does not cover as many subjects as Macmillan. Both books bulk to approximately 2,000 pages, Dodd's possessing higher literary quality, as befits a publication with the graver purpose. The Dodd biographical essays try to tell everything, and contain lists of the complete works of the composers; Macmillan adheres to factual statement, and records only the principal works and those retained in the repertoire of today. Dodd offers well-written essays on a variety of topics, and permits the writers to express personal criticism. Again, Macmillan emphasizes its purpose to be primarily a carrier of information, and includes comparatively few passages setting forth what their writers like or do not like.

In Dodd, one finds the "History of Music" covered generally in an article of nearly thirty pages; Macmillan condenses the matter into nineteen pages, tabulated chronologically in short paragraphs. Macmillan also publishes many more biographies than Dodd, of lesser composers whose works are now being heard in concert, on the radio and phonograph records. The Dodd voluminous bibliography gives hundreds of books in foreign languages, out of print, and not to be found in American libraries. Macmillan's bibliography, much shorter, lists only works still in print, and which can be seen at our libraries.

* * *

Dodd devotes a single descriptive article to chamber-music. Macmillan gives a series, each section handling the chamber-music of a particular country. Dodd's picture of Russian music consists almost entirely of the names of composers. Macmillan's is a well-balanced account of early, modern and Soviet activities. Dodd has thorough notes on many interesting compositions, but omits many more on which the average music-lover would like information because they are heard so often in concert and on the radio. Macmillan presents a number of annotations not found in Dodd, like Wagnerian orchestral excerpts, Forest Murmurs, Good Friday Spell, Magic Fire, Ride of the Valkyries, Liebestod, and even the Tannhäuser Overture and Meistersinger Prelude. Also such important orchestral scores as Ippolitoff-Ivanoff's Caucasian Sketches, the Norfolk Rhapsody by Vaughan-Williams, Beethoven's fifth symphony, Weber's Freischütz Overture, Gershwin's Rhapsody in Blue, Moussorgsky's Pictures at an Exhibition, Brahms' Tragic Overture, Mozart's Magic Flute Overture.

Dodd is far overshadowed by Macmillan in all sorts of information pertaining to music on the radio. Both volumes pay useful attention to important collections of musical instruments in all parts of the world, but Macmillan features separate articles on American collections, including the Curtis Institute, Denison, Metropolitan Museum of Art, Stearns, and Steinert. In the Dodd opera plots, one misses these of Macmillan: Porgy and Bess, Simon Boccanegra, Egyptian Helen, Caponsacchi, Vida Breve, Coronation of Poppea, Beggar's Opera, Sicilian Vespers, Amelia Goes to the Ball, Russlan and Ludmilla, Dido and Aeneas, and all the Gilbert and Sullivan operettas. Macmillan thinks enough of American composers to list practically all their operas.

Of choral organizations, the Dodd article on that subject omits the Budapest University Chorus, Moscow Cathedral Choir, Mozart Boy Choir of Vienna, Salt Lake Tabernacle Choir, Salzburg Trapp Choir, Russian Symphonic Choir, Russian Imperial Singers. Dodd's discussion of the familiar musical instruments is adequate, but does not add the French, German and Italian names of instruments in parentheses after the English names, as does Macmillan. This is important because the foreign names are usually found on European orchestral scores.

* * *

To hunt errors of fact, typographical slips, other mistakes and vital omissions, is a favorite indoor sport of musical journalists whenever new books like those of Dodd, Macmillan and Oxford appear on the market shelves. I cannot enumerate in detail all the mistakes our staff has so far found in those three volumes, but shall mention a few in Dodd, and come back to Macmillan and Oxford in a future issue. (Not that such errors, which must certainly occur when 2,000,000 or more words are published seriously impair the value of any of the books.)

Dodd leaves out mention of the New York World's Fair music; of United States Service Bands so frequently heard on the radio; several chamber music groups, including the Barrère Little Symphony, Cleveland String Quartet, Curtis String Quartet, Lange Chamber Ensemble, Philadelphia Chamber String Simfonietta, Rosé Quartet, St. Petersburg Quartet (founded by Leopold Auer); ballet groups such as Shan-Kar, Jooss European Ballet; Mannheim School; Vienna Philharmonic Orchestra; music centers of Europe and America (London, Berlin, Paris, Boston, New York, Chicago, etc.); Shakespeare in Music; Fontainebleau School of Music; Metropolitan Auditions of the Air; opera companies such as the Salzburg and San Carlo. There is no biography of Joseph Muller, distinguished American musicologist and iconographer. Dodd gives Sidney Jones as dead; Schneevoigt is spelled Schneevoight; "Eide Kaja Hansen" is none other than Eide Norena, whose real name was Kaja Hansen. The article says that "she sings at National Theatre in Oslo," and that she was born in "Horten." The entry for "Eide Norena" has it that her real name is "Kaja Hansen Eide" and that "she was born in Oslo." The biography of Johannes Elmblad, the Swedish basso, does not state the rather important fact that he is dead. The biography of Fernando De Lucia lists some roles he sang, including "Turridu" (Cavalleria Rusticana) which should be Turiddu. Henri Büsser is given as "Busser." There is nothing about Julia Claussen's singing at the Metropolitan. Rossetter Cole is made "Rossiter." Lawrance Collingwood comes out as "Lawrence," and Horatio Connell as "Connel." Frances Peralta is reported as singing at "Ebbit's Field," Brooklyn, when every baseball fan knows that it is Ebbets' Field.

Dodd's article on two-piano playing is merely a summary of compositions and performers. Macmillan's treatment of duo pianism is a complete and helpful article on all phases of the art, written by an authority in the field. The Dodd essay gives the names of the "teams most frequently heard at the present time: Ethel Bartlett and Rae Robertson (English); Vitya Vronsky and Victor Babin (Latvian); Silvio and Isabel Scionti (American); Harold Triggs (American); Frey and Braggiotti (French) and the brothers Heinz and Robert Scholtz (Austrian)."

Frey is supposed to be Jacques Fray, and Braggioti is an American. The team disbanded a year ago. And what induces the editor of Dodd to consider Harold Triggs a two-piano team? Did he play simultaneously on two pianos? What became of his partner, Vera Brodsky? (By the way, that team also is now disbanded.) And why no mention of the Casadesus couple (French), Wiener and Doucet, Pierre Luboschutz and Genia Nemenoff (Russian-American), Frances Hall and Rudolph Gruen (American), Alexander Kelberine and Jeanne Behrend (Russian-American), Scott Malcolm and Reginald Godden (Canadian) and before all, Josef and Rosina Lhevinne?

But enough of encyclopedias today—let us pass to less exhaustive and exhausting subjects.

* * *

If you wish some truly exciting reading, and have not seen it, get Hendrik Willem van Loon's editorial series in the Greenwich (Conn.) Time during the second week in January. There are five fulminating articles discussing phases of music in America, particularly managerial conditions and the difficulties encountered by American composers and performers to win recognition, or even fair opportunities. Van Loon handles his subject without gloves, and in the courageous and slashing style that has made him both admired and feared.

* * *

From Irving Schwerké, on the Seine: "Saint-Saëns, as the world is aware, 'knew all the answers.' Attending a rehearsal of Samson et Dalila one day he noticed that the role of the heroine had been given to a singer whose only claim to such good fortune was the fact that she had an influential 'friend' somewhere. Calling the lady to him, Saint-Saëns said, 'Madame, you are very talented, but nevertheless you sing your part much too slowly. I would ask of you only one thing, that is to sing your numbers at a much faster tempo.'

"The director of the theatre, who had overheard Saint-Saëns' remarks, whispered in the composer's ear, 'What is the use of that, *chèr Maître?* She will be just as bad.'

"'Nothing more certain than that,' Saint-Saëns retorted, 'but that way the public will hear her a much shorter time!'"

* * *

During her recent European tour, Alice Tully, American dramatic soprano, appeared in Vienna, and listed Chausson's Chanson Perpetuelle (voice, piano and string quartet) for her recital there. Shortly before the concert she received a communication from the quartet she had engaged, as follows: "Unless you can certify that M. Chausson has not one drop of Jewish blood in his veins and that none of his ancestors was Jewish, we cannot agree to play his Chanson."

* * *

Thanks to The Sun (New York) of January 17, for enriching our sparse musical terminology with a new word. It is "Beethovenists."

* * *

The radio is great for singers with a tremolo, for they can blame it on the waves, the static, the transmitter, loudspeaker or control operator—or all of them.

My children, the holiday feast was so much too much for me that when I found an invitation on my blotting pad for Constance Hope's Hang-Over Party on December 27, I wasn't even able to focus my eyes to read the blue slip. In fact, it wasn't until January 10 my eyes came together again, and to my horror, I discovered what I had missed. However, there it was—and now what can I do about it?

* * *

Here's recent anecdote that points the moral that even the tonally great (in whatever capacity) are playful at times.

Jack and Patricia Salter spent their holidays recently in the South with Jack's family. On their way they stopped overnight at Jacksonville in Florida, and while registering at a hotel there, Jack happened to notice the announcement card of Rose Bampton's forthcoming recital there the next day.

Though Jack is one of Rose's managers, for the moment he had forgotten the fact that they might meet in Jacksonville. But after a little discussion with the hotel clerk, Jack arranged to be behind the desk the next morning when Rose arrived in town. When she walked up to the counter to register, she was so startled she almost screamed at seeing Jack officiating as desk clerk.

* * *

The climax of Isidor Achron's Town Hall recital was a party which Mr. and Mrs. Oestreicher gave for him at their tower apartment on West End Avenue. When I sneaked by the maid who answered my ring at the door-bell, I found a seething mass of friends and tonal eminents in front of the bar in the dining-room.

Pushing Bertram Fox and Lea Karina roughly aside, I trod upon the toes of Ben Bernie, Mme. Leontovitch, Dr. and Mrs. Stern, Mr. and Mrs. Holzmann, Judge and Mrs. Prince, Mike Swaab, Bert Riker, George Hilbert, Simon Barer and Mrs. Joseph Schuster. A yell from Isidor started the crowd into action, however, and before I had a chance to grab even one whiskey and soda, not alone spot other celebrities, I was rudely shoved out of the apartment and into a descending elevator. I'm still terribly sore. Can you blame me?

* * *

At the Yuletide dinner of the Lotos Club, the special feature was the first American appearance of John Barbirolli as a cellist, who assisted in a string quartet with his buddies, Piastro, Corigliano and Bill Primrose, viola champion of the Toscanini Orchestra. All four are members of the Lotos. John performed with the utmost *sang froid*, and explained it by saying that even if he did badly, everyone would say, "Remarkably good for a conductor." Big William Bell blew a solo on his little tuba. Lucy Monroe warbled songs and the xlyophonist, Yoichi Hiraoka, beat them silly with his nimble sticks and musical taste. Muriel Kerr was called on for an unprogrammed piano solo. The Vienna Choir Boys headed the Yuletide procession and bore candles and later excited the assembly with chorales and Johann Strauss stuff. That procession, with four costumed trumpeters (from the Philharmonic), beefeaters, jesters, ladies-in-waiting bore in the traditional boar's head and the "roast beef of Old England." Lou Babian did a comedy talk and Alexander Gray offered several songs. In fact there was no end of show until the party closed after midnight to be continued informally with "low jinks" in the grill till early dawn when I was carried out by willing hands. Over all the festivities Chancellor Chase (Lotos president and also of New York University) presided with Leonard Liebling acting as toastmaster.

Some of the festive guests were Jimmie Sauter, Maurice von Praag, Paul Schmidt, Charlie O'Connell, Louis Chalif, Lauritz Melchior, and his Kleinchen.

* * *

The final triumphal seasonal Metropolitan Opera Guild luncheon at the Hotel Plaza brought an assemblage of over 600 smartly gowned women and a beggar's dozen of men to hear reports from the committee chairwomen, who have shouted the merits of the guild from every Long Island, New Jersey, Westchester and New York housetop every wakeful moment of every weekly day, including Sundays.

Attracted to the Plaza by the succulent food provided for the press under the radiant presence of Mary Peltz, I sat for three hours on a little gilt chair and heard memorable speeches of tribute and accomplishment by Maria Gambarelli, *premiere danseuse*, and Risé Stevens, young American prima donna of the Metropolitan, Mrs. August Belmont, the president of the guild, and Mrs. Herbert Witherspoon, the guild's executive secretary, while watching the happy faces at the dais table of Mrs. Cornelius Vanderbilt, Mrs. John T. Pratt, Elisabeth Rethberg, Erich Leinsdorf and Hans Hermann Nissen. Gazing attentively, I spotted among the auditors Mrs. Philip James, Rosalie Kramer, Alice Tully, Mrs. Eugene Coleman Savidge, Grena Bennett, Quaintance Eaton, James Cox, Horace Johnson and Francis Perkins.

* * *

Elisabeth Rethberg's party at the Beethoven Association brought out a galaxy of your favorites in spite of the snow, rapidly mushing on Manhattan streets. Arriving with wet feet and a sniffle, I greeted Elisabeth with manual oscillation and proceeded to pass on my cold to everybody I knew as rapidly as possible. If Marks Levine, the Lhevinnes, Armand Tokatyan, Constance Hope, Estelle Liebling, Leonard and Viva Liebling. Jean Tennyson, Ezio Pinza, Irra Petina, Germaine Schnitzer, Dorothee Manski, Nita Thorner, Grena Bennett, Quaintance Eaton, Lawrence Evans, Helen Jepson, Vera Brodsky, Kleinchen Melchior, Desire Defrere, Nino Martini, Mrs. Richard Bonelli, Lauritz Melchior, Elisabeth Schumann, Irene Jessner, Doris Doe, Greta Rausch, Amy Ellerman, Gennaro Papi, Mrs. Henry Hadley, Alma Clayburgh and Mr. and Mrs. Ernest Hutcheson have been ill during the past two weeks, it's all my fault. So there!

* * *

The McChesneys, Ernest and Jean, threw another party the other day. This one for Elena Cavalcanti, young American pianist, who played a Town Hall recital this month in New York. Their guests, stunned by Miss Cavalcanti's Latin beauty and poise, gulped one drink after another in her honor and for all I know they are still at it, for the last I remember was seeing Alice Tully, Ralph Margussen, Mr. and Mrs. Harold Vincent Milligan, Mrs. Richard Bonelli, John Majeski, Horace Johnson, Florence Ward and Mr. and Mrs. Wilbur Evans sitting on the piano while Mac sang Asleep in the Deep.

* * *

Sneaking around Carnegie Hall, the Metropolitan Opera House and Town Hall during the past weeks, I have been examining the many facial kaleidoscopes as they passed by and I have been privileged to identify for your delectation Ethel Bartlett, Rae Robertson, Arthur Judson, William King, Dorle Jarmel, Nora Shea, Ruth O'Neill, A. Walter Kramer, Ulric Cole, Duncan Mackenzie, Giorgio Polacco, Louise Behrens, Carol Longone, Rosina and Josef Lhevinne, Marion Bauer, Fred Hart, Lilias MacKinnon, John Carter, Mrs. Mundy and her daughter, Orlando Barera, Davidson Taylor, James Levey, Cora Neuer, Michael De Pace, Serge and Mrs. Koussevitzky, Mildred Crooks, Earle Lewis, Lawrence Evans and the ubiquitous Frank Wenker.

(*Cartoon by Edgar Allen, Jr.*)

"De Luxe Music Store?—I want to complain about that flute I bought from you. It's full of holes!"

I SEE THAT

Jussi Bjoerling, tenor of the Metropolitan Opera Association, sailed from New York on the SS. Washington on January 18 for European engagements.

* * *

Agnes Davis, soprano, gave a recital for the American Woman's Association in New York on January 9. Daniel Ericourt, pianist, was associate artist.

* * *

Edwin Orlando Swain has been elected a member of the American Academy of Teachers of Singing and of the New York Singing Teachers Association.

* * *

Alfred Chigi, baritone, gives a group of Elmo Russ' songs in recital in New York this month.

* * *

Lucrezia Bori, soprano, and Maria Caniglia, Metropolitan Opera soprano, sailed on January 14 on the SS. Rex for Italy.

* * *

Dr. Clarence Dickinson started a series of Twilight Music at the Brick Presbyterian Church, New York, on January 1. During Advent oratorios were presented with special music. On Christmas Day he directed candelight services at the church and at Union Theological Seminary. Music of the Eastern Orthodox Church was featured on January 15.

* * *

Eugene Fuerst, composer of The Silver Horn, offered a private hearing with the Art of Musical Russia chorus and special soloists at a Steinway Hall studio on December 28. Portions of the opera, with St. Clair Bayfield reading the connecting texts, had been heard previously at Florence Foster Jenkins' studio.

* * *

Flora Dilgarde Milton, who studied with Hageman, has resigned after twenty-seven years' service as organist at Christ Episcopal Church, Laredo, Tex. She formerly was assistant organist at the Church of the Holy Communion, New York.

* * *

The Gordon String Quartet started a coast-to-coast tour on January 8 in Norwalk, Conn., with Muriel Kerr, pianist, assisting. The tour continues through March.

Alden Edkins, bass-baritone, was soloist at the two Christmas services at the Maplewood Presbyterian Church, Maplewood, N. J.

* * *

Zaida Bravo, Puerto Rican soprano, artist-pupil of Anita Rio, is continuing her semi-weekly broadcasts, started during the summer, from her home town of Mayaguez.

* * *

Paul Makanowitzky, violinist, gave a recital under the auspices of Amitiés Foréziennes in Saint-Etienne, France. His program comprised Mozart and Beethoven sonatas, Chausson's Poème and a Wieniawski Polonaise.

* * *

Muriel Wilson, soprano, and Fred Hufsmith, tenor, who have been appearing together on NBC's Light Opera programs, are entering the concert field with joint recitals.

* * *

Mischa Violin gives his second New York recital this season in Carnegie Hall on February 7.

* * *

Jessica Dragonette, soprano, sings in Gary, Ind., on February 14 during her Middle West tour.

* * *

Selma Kramer plays the Brahms B flat concerto in Philadelphia on February 26 as guest artist of the Civic Symphony Orchestra.

* * *

Salvador Ley and Lily Dymont recently played the Bach double concerto in C major with the Eddy Brown String Classics over WQXR. Mr. Ley also broadcast over WHN.

* * *

Thelma Spear Lewisohn, soprano, has been touring the South with her husband, Ludwig Lewisohn, author and lecturer.

* * *

Edwin and Jewel Bethany Hughes open their series of two-piano recitals on February 20 in Binghamton, N. Y., for the Monday Afternoon Club. Their tour takes them as far west as Nebraska, through the South and back to New York.

* * *

Rose Dirman, soprano, who gives a Town Hall, New York, recital on February 22, was a member of the solo quartet in Handel's Messiah on December 25 at the First Presbyterian Church, New York, under the direction of Willard Irving Nevins.

MUSICALES

Philharmonic-Symphony Ensemble Dinner Concert

The Philharmonic-Symphony Ensemble, directed by Macklin Marrow, gave the first of a series of three dinner concerts in the Empire Room of the Waldorf-Astoria Hotel, New York, on January 15. Benny Goodman, clarinetist, was soloist in Mozart's A major concerto for this instrument, playing with taste and style as well as technical virtuosity. An audience of good size gave approval also to Carl Goldmark's overture Im Frühling, Martucci's Notturno, Debussy's Afternoon of a Faun, the introduction and wedding march from Le Coq d'Or, Strauss' Tales from the Vienna Woods and a Slavonic Dance of Dvorak. An unscheduled item was Alec Templeton's Bach Goes to Town in Henry Brant's arrangement. This had to be repeated.

R. J.

* * *

Institute of Musical Art Holds Anniversary Concert

The thirty-fourth anniversary concert of the Institute of Musical Art, an annual event which has come to mean a program of unusual worth, took place in the Recital Hall of that institution on January 16. An audience of distinctive makeup, comprising patrons, graduates, students and faculty attended. The Kraeuter String Quartet (Karl Kraeuter, first violin, Edwin Ideler, second violin, Conrad Held, viola, and Phyllis Kraeuter, cello) was assisted in an all-Brahms program by Katherine Bacon, pianist, and Arthur Christmann, clarinetist. The clarinet quintet sounded its mellow and supremely eloquent message in a performance of delightful authority and spontaneity by Mr. Christmann and the quartet. In the second half of the evening, Miss Bacon's strong intellectual and technical collaboration with the ensemble was a feature of a tonally beguiling reading of the piano quintet. The applause was warm and there were many recalls.

R. M. K.

* * *

Colette D'Arville Heard with Civic Orchestra

Colette D'Arville, French soprano, presented songs of Massenet, Brahms, Deems Taylor, Debussy and Granados and Ravel's Sheherazade as assisting soloist with the New York Civic Orchestra (Giuseppe Bamboschek, conductor) in the Federal Music Theatre, New York, on January 8. Saint-Saëns' Bacchanale, Bizet's third concert suite Roma, three excerpts from Berlioz' Damnation of Faust and Rabaud's La Procession Nocturne were the other items. Mr. Taylor was called to share the applause after his number.

L. N.

* * *

MacDowell Club Composer Member's Recital

Works for ensemble instruments, piano and vocal music made up an interesting hour of music at the MacDowell Club, New York, on January 15. A duet from Ernest Carter's opera, The White Bird, enlisted Dorothy Sandlin and Henry Clancy. Prolonged applause followed the melodious music. Mrs. H. H. A. Beach's new trio for piano, violin and cello (op. 150), full of *esprit* and expression, was well performed by the composer, Eugenie Limberg and Phyllis Kraeuter. Three interesting songs by Walter Golde attained a fine climax in the singing of Eunice Northup. Hans Barth, pianist, was represented by a Revery and Jungle Narrative. Other composers on the program were Lolita Cabrera Gainsborg, Lewis Lane and Phillip Heffner.

F. W. R.

* * *

Madrigal Club Prize-Winners Appear

Applause was showered on the two Madrigal Club Debut Winners, Josephine Neri, soprano, and Norman Goldblatt, violinist, at their joint recital in Steinway Hall, New York, on January 11. The soprano disclosed clear, expressive voice of wide range. She sang Das Mädchen Spricht (Brahms) with archness and Alleluia (Mozart) with fine coloratura facility. The aria from Thais (Mirror Scene) left enduring impression. In it she attained warm interpretation and fine climax. Perfect accompaniments were performed by Solon Alberti. Mr. Goldblatt registered with tonal volume of vigor and ample technic in Vitali's chaconne and items by Desplanes, Kreisler, Fauré and Ravel. Thelma Pyle offered artistic accompaniments.

F. W. R.

* * *

Jacques Jolas in Recital at New York University

Jacques Jolas, pianist-teacher, was presented in recital on January 9 by the music department in the Washington Square College of New York University. Two Scarlatti sonatas, Schumann's Symphonic Etudes, Beethoven's (op. 81a) sonata, three Chopin numbers, Debussy's Claire de Lune and four excerpts from The Nursery suite of Ingelbrecht, made up his formal program, delivered with interpretative and technical finesse. Numerous encores were added.

G. L.

* * *

N.A.A.C.C. Concert Introduces New Scores

The January 8 concert of the National Association for American Composers and Conductors attracted a more than capacity audience of eminent musicians. Dr. Sigmund Spaeth spoke illuminatingly and sometimes in humorous vein concerning the native composer. Louis Edgar Johns' quintet for strings, played by a group headed by Manuel Compinsky, resulted in an ovation for the composer, a Skidmore college professor. Significant music, it showed him to be well equipped and in complete control of his idiom.

Gloria Sharoff came from Boston to play Frederick Converse's piano sonata, a long work which would bear trimming but which is interesting and was well received, the interpreter proving capable and sympathetic.

Marcel Dick gave a virtuosic reading of Sonata Rhapsodiane for viola and piano with the composer, Henry Holden Huss, at the piano. Rich in romantic themes, the sonata had genuinely musical qualities. A strengthening of the structural unity would prove of value to an otherwise fine composition which received liberal applause.

Rose Dirman, soprano, sang four of Wintter Watts' songs with the composer at the piano. Rich in imagery, as sung by Miss Dirman they created a profound impression. The composer's Shepherd's Song was added. Mr. Watts explained that he had made some last minute changes in Promenade, also heard.

Morton Gould played his new sonatine for piano, in the jazz idiom but serious. It was loudly applauded. He explained that he had made some last minute alterations. Mr. Gould also improvised on the theme BACH in the manner of Bach, Chopin and Gershwin. It was a memorable evening of American music.

M. H.

* * *

Queens Chamber Music Society

The second seasonal concert of the Queens Chamber Music Society in Carnegie Chamber Music Hall, New York, on January 12, conducted by Felix Robert Mendelssohn, featured Edgar Stillman Kelley's Confluentia (op. 2) for strings. The piece is melodious and reflects emotions roused by the confluence of the Rivers Rhine and Moselle (Ehrenbreitstein). The composer was obliged repeatedly to acknowledge the applause. Solomon Pimsleur's toccata, a Bach-like work, and items by Mozart, Jensen, Haydn and Bach, the latter giving opportunity to Milton Berman, violinist, were also applauded.

F. W. R.

* * *

Ruth Bradley and Ora Witte Heard

Ruth Bradley, pianist, and Ora Witte, soprano, were presented in joint recital on January 29 at the MacDowell Club, New York, by Tau Alpha chapter of Mu Phi Epsilon. Miss Bradley played the Brahms variations and fugue on an Handelian theme, four Scriabin items and two works of Liszt. The soprano's offering included an aria from Handel's Radamisto and miscellaneous items.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening.

Wednesday, February 1

Robert Casadesus, pianist, Carnegie Hall (E)
Poldi Mildner, pianist, Town Hall (E)

Thursday, February 2

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 3

Philharmonic-Symphony Society, Carnegie Hall (A)
Alice Tully, soprano, Town Hall (E)
Alec Templeton, pianist, Carnegie Hall (E)

Saturday, February 4

National Orchestral Association, Carnegie Hall (A)
Albert Hirsh, pianist, Town Hall (A)
Noemi Bittencourt, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, February 5

Richard Tauber, tenor, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Stradivarius Quartet, René Le Roy, flutist; Yella Pessl, harpsichordist, Town Hall, (5:30)
Griller Quartet, Town Hall (E)

Monday, February 6

Musical Art Quartet, Town Hall (E)
Alexander Kelberine, pianist, Carnegie Hall (E)

Tuesday, February 7

Renaissance Quintet and Barbara Farnsworth, mezzo-soprano, Town Hall (A)
Harriet Eells, mezzo-soprano, Town Hall (E)
Mischa Violin, violinist, Carnegie Hall (E)

Wednesday, February 8

Douglas Moore, lecture-recital, Town Hall, 5:30
Boris Golschmann, pianist, Town Hall (E)
Boston Orchestra, Carnegie Hall (E)

Thursday, February 9

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 10

Philharmonic-Symphony Society, Carnegie Hall (A)
Boston Orchestra, Carnegie Hall (E)
Anne Mundy, pianist, Town Hall (E)

Saturday, February 11

Boston Orchestra, Carnegie Hall (A)
Montgomery Davis, baritone, Town Hall (A)
Philharmonic-Symphony League, Carnegie Hall (E)
College of St. Elizabeth Glee Club, Town Hall (E)

Sunday, February 12

Hope Miller, song recital, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Pro Arte Quartet, Myra Hess, pianist, Town Hall, (5:30)
Marie G. Arakian, soprano, Town Hall (E)

Monday, February 13

Hans Muenzer, violinist, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, February 14

Editha Fleischer, sporano, Town Hall (A)
David Holland, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, February 15

Douglas Moore, lecturer; Charles Doersam, organist, Town Hall, 5:30
Jascha Heifetz, violinist, Town Hall (E)
Byrd Elliot, violinist, Carnegie Hall (E)

Thursday, February 16

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 17

Philharmonic-Symphony Society, Carnegie Hall (A)
Mildred Dilling, harpist, Town Hall (E)
Leo Smit, pianist, Carnegie Hall (E)
Margaret Purcell, accordionist; John Colman, pianist, Steinway Hall (E)

Saturday, February 18

Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
National Orchestral Association, Carnegie Hall (A)
Isaac Stern, violinist, Town Hall (A)
Annie Tuma, contralto, Town Hall (E)

Sunday, February 19

Harriet Cohen, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Pro Arte Quartet, Town Hall (5:30)
Nathan Milstein, Carnegie Hall (E)
Julius Shaier, violinist, Town Hall (E)

Monday, February 20

Mary Appel, contralto, Town Hall (A)
Louisa Corchia, soprano, Carnegie Hall (E)
Herta Zlatze, soprano; Franz Rupp, pianist, Town Hall (E)

Tuesday, February 21

Nancy Ripley, violinist, Town Hall (A)
Georg Sandor, pianist, Carnegie Hall (E)
Sol Kaplan, pianist, Town Hall (E)

Wednesday, February 22

Rose Dirman, soprano, Town Hall (A)
Douglas Moore, lecture-recital, Town Hall (5:30)
Phil Sym String Quartet, Town Hall (E)

Thursday, February 23

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 24

Philharmonic-Symphony Society, Carnegie Hall (A)
Artur Schnabel, pianist, Carnegie Hall (E)

Saturday, February 25

Sigurd Nilssen, basso, Town Hall (A)
Lucy Brown, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, February 26

Clifford Curzon, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Juilliard School Alumni Concert, Town Hall (5:30)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Margaret and Dudley Purcell, accordionists, Steinway Hall (E)

Monday, February 27

Adolf Busch, violinist, Rudolf Serkin, pianist, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, February 28

Raya Garbousova, cellist, Town Hall (E)
New York Oratorio Society, Carnegie Hall (E)

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Chicago Post-Season Opera Brings Grace Moore's Return

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CHICAGO.—Grace Moore returned to Chicago for post-season performances of La Boheme and Manon with the Chicago City Opera. On both occasions the Civic Opera House was completely sold out and the heroine rewarded her innumerable admirers by the beauty of her song. Her Mimi remains a delightful portrayal of the tubercular midinette. The Mi Chiamano Mimi was projected with a note of tenderness seldom employed and the pathos and anguish with which she invested the Addio aroused both emotion and enthusiasm.

Miss Moore's Manon has undergone many changes, for she now views the frivolous country girl not as a naive peasant but as a calculating damosel. Miss Moore rose to dramatic heights. After each aria the triumphant actress-singer was acclaimed and well justified were the demonstrations since in her exhibition of beautiful singing, Miss Moore poured out golden tones. André Burdino as Des Grieux compelled his listeners to unleash enthusiasm after his singing of Le Rêve and again after his forcefully telling delivery of the Ah, fuyez. Nino Ruisi, Des Grieux Pere, sang admirably and Giuseppe Cavadore gave prominence to the role of the old *roué*, de Morfontaine. Leo Kopp did wonders at the conductor's desk.

The last post-season performance introduced Elsa Soderstam, Swedish contralto, as Azucena in Trovatore. The debutante scored a huge success with an audience composed mostly of her compatriots. Anna Leskaya was a well voiced Leonora; John Pane-Gasser, a robust Manrico; Joseph Royer a forceful Count di Luna; and Nino Ruisi made a hit as Ferrando. Giuseppe Cavadore's staging merits praise. Leo Kopp read the score with understanding.

CHICAGO ORCHESTRA GIVES MAHLER'S SONG OF EARTH

The Chicago Symphony Orchestra opened the New Year with its annual dedication to the memory of its founder, Theodore Thomas, who died January 4, 1905. The program consisted of Debussy's Berceuse, Héroïque, Beethoven's fifth symphony and the Strauss tone poem, Ein Heldenleben. Das Lied von der Erde by Gustav Mahler had its local premiere on January 10 and was repeated at the following Thursday-Friday concerts. A symphonic poem for tenor contralto and orchestra the Song of the Earth contains much to admire and as much to criticize. Lengthy interludes and repetitions galore in its *leit motifs* naturally tend toward monotony, though the songs of The Drunken One in Springtime and Of Youth, written in light, jocund vein are inspired bits of musical orchestration. Enid Szantho made a profound impression both as a musician and an interpreter. The tenor solos were well sung by Charles Kullmann, though the Drinking Song was too heavy for his lyric voice. With Stock at the helm, the novelty received a masterful interpretation. Weber's Overture to Abu Hassan and Mozart's G minor symphony formed the balance of the program.

HARRY ZELZER PRESENTS GIGLI

The Civic Opera House was practically sold out for the song recital of Beniamino Gigli, who rewarded his legions of admirers by singing gloriously many popular operatic arias and songs from various schools. Goodwin Sammel, a gifted young pianist from Isadore Buchhalter's class, played Medtner's Novelle. It was, however, in the Liszt Mazeppa that the assisting artist found full scope for the display of brilliant technic.

MYRA HESS' RECITAL

Myra Hess' popularity was attested once again when the Studebaker Theatre was filled for her first recital of the season, presented by Bertha Ott, Bach, Schubert, Beethoven and Chopin have in this virtuosa of the keyboard a distinguished interpreter.

INDIANAPOLIS ORCHESTRA AND MARIAN ANDERSON

The Indianapolis Symphony Orchestra and its conductor, Fabien Sevitzky, invaded the Auditorium Theatre and delighted a vast assemblage of Northwestern University College patrons with the efficiency of their playing of compositions by Berlioz, Dubensky, Wagner and Tschaikowsky. It has taken less than two years for Sevitzky to build the orchestra to its present virtuosity. This in itself attests to the skill of this young conductor and, judging the orchestra by its performance of Tschaikowsky's E minor symphony, he has accomplished astounding results in tonal dynamics.

Marian Anderson packed the huge Auditorium which could not accommodate the crowds, who stormed the box office. She gave a brilliant recital for the Northwestern course.

CIVIC ORCHESTRA'S FIRST CONCERT

The Civic Orchestra made its first bow this season with Hans Lange conducting a program featuring Felix Borowski's E minor symphony, a work of much merit and difficulty. Conductor Lange and his young recruits brought out all the beauties therein. Frank Bishop, pianist, contributed largely to the concert's success by his fine-toned performance of the Rachmaninoff C minor concerto.

PLAYS IN THE WEST

RICHARD BALDWIN,

pianist, appeared recently at the Mormon Tabernacle, Salt Lake City, Utah, in the Rachmaninoff concerto (op. 18) with organ accompaniment and for the Art Barn, headquarters of the Junior League, in works of Schubert, Chopin, Albeniz, Ravel and Liszt. He also played at the Lawrence Strauss home, San Francisco, and is scheduled for a two-piano program with Florence Bisbee in New York shortly.

WOMAN'S SYMPHONY FINAL CONCERT

In its last seasonal concert the Woman's Symphony Orchestra had Izler Solomon at its helm and performed admirably under his magnetic baton. To Conductor Gladys Welge goes praise for diligent rehearsals. Guest Conductor Solomon has achieved results that bespeak a disciplinarian whose painstaking efforts have brought a complete transformation from an amateur to a full-fledged body. Winifred Christie gave a perfect performance of the Tschaikowsky B flat minor concerto on the double keyboard Moor piano.

ILLINOIS SYMPHONY CONCERTS

Daniel Saidenberg's ability to make novelties interesting and enjoyable was once more attested when as guest he conducted the Illinois Symphony Orchestra, January 8, in stirring performances of Leopold Mozart's lively Sinfonia di Caccia, Jerome Moross' pleasing A Tall Story and Igor Markevitch's discordant ballet suite, Rebus. As soloist, Mae Doelling Schmidt gave a brilliant interpretation of Bach's A major concerto. Her thorough musicianship and understanding won enthusiastic approval.

Two works by Eric DeLamarter figured on the Illinois Symphony Orchestra's January 15 program and were admirably presented under Izler Solomon's expert leadership—his overture, They Too Went T'Town and his E major symphony.

ST. LOUIS ORCHESTRA AND SIMON BARER

During its winter tour the St. Louis Orchestra (Vladmir Golschmann, conductor) delighted its numerous Chicago fans with an annual concert. Appearing in an all-Russian program the orchestra again displayed the many virtues that have placed it so high in the esteem of the public. Simon Barer's prodigious technic was displayed in the Tschaikowsky B flat minor concerto played with lightning velocity and thunderous force.

HENIOT LEVY PLAYS COMPOSITIONS

Playing a program of his own compositions, Heniot Levy was heartily greeted by members of the Society of American Musicians on January 6. Beautifully performed by the distinguished pianist, Jenska Slebos, cellist, and Fritz Siegel, violinist, Levy's new trio in three movements proved to be melodic and virile in content and deserves place in the ensemble repertoire. The balance of the program was equally interesting and enjoyable, Mr. Levy exhibiting his profound musicianship in piano compositions effective in substance. Prolonged plaudits greeted him.

CONCERT JOTTINGS

Richard Czerwonky gave a fine exhibition of his violinistic art and prolific pen in a recital for Phi Mu Gamma fraternity, who gave him a rousing reception after his exquisite playing of a group of his own numbers, d'Ambrosio's concerto, Vitali's Chaconne and shorter pieces.

As its conductor, Czerwonky has brought the De Paul University Symphony Orchestra to surprising attainment, as was shown in Weber's Der Freischütz Overture, Schubert's Unfinished Symphony and Tschaikowsky's Marche Slav on January 17. Rose Goldberg, a Serge Tarnowsky disciple, gave a brilliant performance of Tschaikowsky's B flat minor concerto. Irving Ilmer is a shining example of Czerwonky's teaching ability as demonstrated in his admirable playing of Wieniawski's D minor violin concerto.

As guest artist at the Lakeview Musical Society's concert at the Blackstone Hotel, Marie Morrisey charmed a musical audience with her artistic singing of songs by Brahms, Hildach, Erich Wolff and English and American composers. Irene Stolofsky, violinist, and Marie Ludwig, harpist, assisted the contralto.

Richard Wrightson, baritone, sang Bach's Magnificat at a candlelight service in Oak Park First Congregational Church. On Christmas eve and the evening previous Mr. Wrightson sang carols and familiar songs at the First National Bank in Wilmette.

Teresa Romano, soprano, coaching with Amanda MacDonald, is heard every Thursday night with the Italian Serenaders program over Station WSBC. Miss Romano was soloist for the Italian Civic League at the Midwest Athletic Club.

RENÉ DEVRIES

Remy de Varenne to Sing in Europe

Remy de Varenne, tenor, who has appeared in recital and opera in Europe, the United States and Canada, and studied the art of singing with Alice Garrigue Mott, sailed for Europe on January 28 to fulfill operatic and concert engagements in his native France, and in Italy during the spring season. With the Hippodrome Opera Company he sang Faust and, as a member of the International d'Opera, appeared as Des Grieux in Massenet's Manon in Carnegie Chamber Music Hall. In Canada, Mr. de Varenne sang leading roles in Manon, Carmen, Faust, Boheme, Lakme, Romeo and Juliet. He has appeared on the radio with several broadcasting companies.

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Tokyo Wartime Musical Life Confined to Local Talent

Orchestral, Solo and Choral Concerts Well Attended—Mozart Evening in Costume—Schumann's "Lost" Concerto Heard

TOKYO.—The current season is bringing a deluge of appearances by resident Occidentals and Japanese. No doubt due to the fact that it is impossible for foreign artists to visit Japan because of stringent financial laws, all concerts given have been by native talent. They have enjoyed large attendance.

Ueno Academy presented Bach's Brandenburg Concerto (No. 3) for strings; D minor piano concerto by Mozart; some Wagner songs; two Tannhäuser selections; and symphony No. 4 by Brahms.

The Academy orchestra was inadequate, but Miyaji Takaori, pianist, pleased in spite of that handicap. Takeo Ito, baritone, sang well and was the hero of the occasion, having recently returned from the hostilities in China minus his right forearm.

SCHUMANN CONCERTO INTRODUCED

The New Symphony Orchestra, Joseph Rosenstock conducting, was heard in Roussel's suite in F major, the Schumann re-discovered violin concerto with Willy Frey as soloist, and Kodaly's Maroszeker Tänze.

The French modern classic failed to create any interest worth noting, while the Hungarian tid-bit was given a warm reception. The Schumann concerto, heard for the first time in Japan (as were the other two numbers), aside from Frey's lovely interpretation of the middle movement, was not impressive. However, the audience, evidently informed as to the long-lost work and its difficulties, gave the composition close attention and fêted the player.

PRIZE PIANIST WITH ORCHESTRA

The New Symphony Orchestra with Chieko Hara as piano soloist, again directed by Rosenstock, attracted a standing-room-only crowd to the huge Hibiya Hall. The young pianist, recently returned from Paris, is an honor graduate of the Paris Conservatoire and also received honorable mention at Warsaw in the International Chopin Concours.

Beethoven's seventh symphony was given splendid performance, and eloquence marked Sibelius' Finlandia, while J. Gotovac's Kolo Symphony aroused the Japanese to enthusiasm.

Miss Hara, a decidedly temperamental pianist, offered an excellent performance of the Chopin work.

CHRISTMAS MUSIC

The Tokyo Volunteer Choir of 250 mixed voices, under Ugo Nakada, a graduate of the Westminster Choir School, gave Messiah. The soloists were Mizue Tezuka, soprano; Kyoko Kono, contralto; H. S. Graham-Batter, tenor, and H. Hashimoto, bass. A small string orchestra composed of New Symphony members, supplied able accompaniment. Aiko Tashiro, a young California Japanese, served well at the piano. The chorus singing was fair. The contralto and tenor sang best of the soloists. The audience, led by the chorus, began the program with four well-known Christmas carols of England, France, Italy and Germany.

RECITAL ACTIVITIES

Leonid Kreutzer, pianist and pedagogue (formerly of the Hochschule, Berlin) thrilled his audience with the Rhapsody in E flat, Brahms; Beethoven's Appassionata Sonata; Chopin's sonata in B minor and the D flat major Etude de Concert, Au Bord d'une Source, Mephisto Waltz, Liebestraum and Rhapsody No. 12, all by Liszt. Kreutzer, in excellent form, won ovations.

Roman Dukson, cellist (formerly of the Stockholm Orchestra) and Isako Kurosawa, pianist, did a joint recital. Rachmaninoff's sonata (op. 19); Max Reger's unaccompanied suite for cello; Beethoven's Sonata Appassionata, and Schubert's Arpeggione Sonata were played.

Sophie Zaitseff, soprano, a Paris trained singer from Harbin and now resident in Tokyo, appeared in Meiji Seimei Hall. K. Todorovitch was at the piano and Michifusa Yamamoto supplied violin obbligatos. Besides Schumann, Schubert and Fauré, the program listed a group of modern Japanese songs by Michio Miyagi, the famous blind koto-ist and composer. A collection of Russian songs was given.

MUSIC WITH COSTUMES

The Peers' Club was the scene of a Mozart evening given in costume by the music section of the Tokyo Women's Club. The affair was managed by Margarite Netke-Loewe, formerly vocal head of the Ueno Academy of Music.

Annie Victorius (once Kreutzer's assistant in Berlin and now teacher in the Kobe College for Women) played fantasie in B minor (No. 4) and the F major sonata. Taneko Seki, possessor of a lovely lyric soprano voice sang Mozart's Il re Pastore and Allelujah from the motet Exsultate. Valentina Abaza, a fifteen-year-old Russian from the Harbin Music College, supplied the violin obbligato. Mrs. Netka-Loewe gave Giunse al fin il Momento from the Marriage of Figaro, and appeared in a duet with Mrs. Seki from the same opera. The trio (No. 5) in B major for piano, violin and cello ended the pleasing program. L. Waldstein, a young business man whose hobby is music, was the cellist.

PIANOS AND ORCHESTRA

Professor Maxim Schapiro and Miwa Kai were heard in a two-piano recital at the Nippon Seinen Kan. A delightful program well received. Mozart's sonata in D, Siloti's arrangement of the Bach *andante* in E flat from the concerto for two pianos and orchestra, Busoni's Duettino Concertante on Mozart themes, Sinding's variations in E flat minor, and Rachmaninoff's second suite were the offerings.

I. J. FISHER

IN ROUMANIAN FESTIVAL

OLGA CRISTO-LOVEANU, Roumanian soprano, sang for the Roumanian Festival in the Manhattan Centre, New York, on January 11 before an audience of 6,000. The Roumanian Orchestra accompanied her.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

BOOKS

Melodic Index to the Works of Johann Sebastian Bach: compiled by May de Forest Payne.

This volume, a much needed one, provides help for the Bach student as well as the unprofessional music-lover, by giving in musical notation form, the chief themes in all the works of the master. The compiler has collected 3,636 such subjects, and they cover 100 pages of her publication. There is no explanatory text aside from the preface which tells how to locate the excerpts quickly with the aid of a number of supplementary finding charts. The latter are decidedly original, reducing the melodic designs to the simplest possible form, arranged systematically, themes beginning on the tonic being placed first, then themes beginning on the second degree, the third—and so on. Especially because of the new general use of Bach cantatas, the Payne book is a distinct aid to identifying them without loss of time. (G. Schirmer, Inc., New York.)

Reviewed by R. M. Kerr

For Vocal or Instrumental Ensemble

Keep on Singing. edited by Kenneth S. Clark.

Keep on Playing. edited and arranged by Irving Cheyette.

The first of these collections, a sequel to the one known as Everybody Sing, is a gathering of about 120 short popular works from folk and other sources to be used in assembly singing. All the numbers are in four-part harmony with piano accompaniment. Mr. Clark must be commended for his fine choice of music, almost all the contents being tuneful, attractive and of definite worth.

Keep on Playing chooses certain of these works and arranges them for instrumental use. Each composition has been scored so that it is complete for string, woodwind, brass or saxophone choir. The solo books contain material for violin, flute, oboe, B flat or E flat clarinet, baritone, trombone, cornet, alto or tenor saxophone, cello and bassoon, as solos with piano accompaniment. Second and third parts may be used for duets and trios, with bass parts for quartets. Any combination of solo instruments which provides solo, second, third and bass parts may be used as a complete quartet. The numbers are not extreme in range and are simple enough for school use. (Paull-Pioneer Music Corp., New York.)

Song Collection

Northland Songs, No. 2; lyrics by John Murray Gibbon; music arranged by Sir Ernest MacMillan.

A second volume of Canadian lyrics, fitted to tuneful airs from classic and folk sources. The arranger's object has been to supply singable songs of national sentiment for a Dominion which as yet has fewer than some other countries. The texts are picturesque in imagery and describe the history and attractions of the various provinces of the land felicitously. (Gordon V. Thompson, Ltd., Toronto, Can.)

For Male Voices

Hymn for the Pioneers (Banbrytar-hymn), text by E. W. Olson, music by Howard Hanson.

In celebration of the Swedish Tercentenary in America, Dr. Howard Hanson has provided a sturdy hymn with some elaborate voice-leading that makes a rich harmonic texture for this fervent song of thanksgiving, twelve octavo pages comprising the unaccompanied number. Both English and Swedish text are provided. (J. Fischer & Bro., New York.)

For Mixed Chorus

Sunlit Ways, words by Nelle Richmond Eberhart, music by Charles Wakefield Cadman.

Some vocal virtuosity is required to negotiate this florid, twenty-page number, abounding in roulades as the poet sounds an invitation to seek the beauties of nature and to "scale with me the soaring peaks of ecstasy." Like all the Cadman literature, it abounds in tunefulness and also has an outdoors appeal. Piano accompaniment for rehearsal. (Galaxy Music Corp., New York.)

PLANS SECOND APPEARANCE

BYRD ELLIOT,

violinist, gives her second Carnegie Hall recital on February 15, playing Franck's sonata and numbers of Glazounoff, Dohnanyi, Paganini and Suk, with Celius Dougherty at the piano.

Songs

Music of the Spring; poem by Enrico D'Amicis; music by Walter Bransen.

Sweeping arpeggios by the piano accompany the passionate vocal surge of this tuneful, ecstatic number. The singer celebrates the beauty of Spring and concludes with a plea that he might drink its "cup of wine" again. Range, G to F sharp. (Sprague-Coleman, New York.)

Nightingale, and **The Dark Beauty of the Night;** words and music by Ariadne Holmes Edwards.

Two short and atmospheric numbers which have recently appeared on a New York program of Alexander Center. They are written in rapt and improvisational style, the vocal parts simple and sustained by characteristic chords and sequences in the piano part. These are rather individual pieces, giving a sense of tantalizing incompleteness, a mood evoked by traditional means. Range for the first, D to B flat; for the second, D to A. (Sherman Square Music Publishing Co., New York.)

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Toscanini Resumes NBC Baton

Brilliant Programs, Including Loeffler Performance, Mark Maestro's Return from Mid-winter Holiday

Arturo Toscanini returned to his broadcasting in fiery form, and roused the capacity throng to wild plaudits at Studio H-8 in Radio City on January 7. His interpretations had their familiar insight, eloquence and power, and he drew all possible response from his perfected symphonic instrument.

Thrice lovely was the version of Mozart's Haffner symphony in D major (K. 385), with memorable performance of classic purity and charm of tone. Loeffler's Memories of My Childhood, a rather weak example, took on some fascinating aspects in the Toscanini handling. Irresistible were the vim and breadth of his reading in the Meistersinger Prelude.

A first time hearing in America was Edmund Rubbra's orchestration of the Handel Variations for piano by Brahms. The English transcriber has achieved a remarkably effective amplification, enriching with fancy, humor, and color resource the spirit and meaning of the composition. There will be those to say that the piece sounds best in its original character, but the truth is that the Rubbra amendment furnishes an important addition to the orchestra repertoire.

In the lobby there was exhibited the age-yellowed manuscript score of the Mozart symphony, encased in a blue plush box-cover bearing the initial "L." That stands for Ludwig of Bavaria, who once owned the treasured pages. They now belong to the Scribner publishing house, which bought the manuscript for $15,000 and is offering it for sale at $20,000.

BAZZINI OVERTURE RESTORED

Continuing his policy of unearthing light Italian scores which are seldom or never played in New York these days, Toscanini opened his radio concert on January 13 with Antonio Bazzini's overture (1818-1897) to the tragedy Saul by Vittorio Alfieri. The music is flowing but not important, and may be set down in the same pleasant category with Bazzini's Ronde des Lutins, a violin piece still in favor occasionally with the best gentlemen of the fiddle and bow.

Toscanini made grippingly dramatic matter of the first symphony by Shostakovitch, a work that gains in appeal as the seasons pass by. Entrancingly shaded were the two excerpts from Franck's Psyché.

The evening ended with Salome's Dance from Strauss' opera of that name, and the sinister rhythm and meaning of the episode had graphic portrayal under the always propulsive baton. L. L.

Metropolitan Opera

(Continued from page 7)

tonation, warm and vibrant tones, she encompassed her music effortlessly and acted the role with deep insight. Her audience called for her repeatedly and cheered her during the *entr'actes*. This performance was the greatest personal success that Miss Caniglia has had in New York.

The major roles of Adorno, Fiesco and Albiani were interpreted by Giovanni Martinelli, Ezio Pinza and Leonard Warren. Mr. Martinelli and Mr. Pinza, heard in the same parts in the previous Metropolitan production, acquitted themselves with artistic distinction. Both the tenor and basso sang with eloquence and offered expert character delineations.

The comparison of Leonard Warren's Albiani with that of Alfredo Gandolfi's presentation of the part when Boccanegra was last heard is inevitable. Though Mr. Warren sang well, his acting lacked the conviction necessary for a fine performance of the character. And since Albiani depends upon great histrionic skill—which Mr. Gandolfi possesses—Mr. Warren suffered in retrospection. This, however, was the young baritone's first appearance in an important position and it is hoped that he will gain in authority with more experience.

Minor characters were ably played and sung by Louis D'Angelo, Pearl Besuner and Giordano Paltrinieri. Ettore Panizza conducted the score with meritorious musicianship and was rewarded by the listeners with warm applause.

Tristan and Isolde, January 6 (Matinee)

Mrs. William Randolph Hearst continues her annual opera performance for the benefit of the Free Milk Fund for Babies, Inc., and the 1939 matinee in aid of that fine charity drew a crowded house to hear Tristan and Isolde.

Kirsten Flagstad and Lauritz Melchior were the romantic pair, both in splendid voice and temperament. Kerstin Thorborg resumed her noted impersonation of Brangäne, vibrantly sung and flamingly acted. Julius Huehn is making his Kurvenal one of the outstanding operatic portraits at the Metropolitan. Emanuel List once more gave vocal body and sympathetic delivery to King Marke. Artur Bodanzky shared as conductor in the loud and lasting ovations which the listeners extended between curtains and after the final scene.

Aida, January 6

Giovanni Martinelli for the second time this season sang Rhadames in an evening offering of Verdi's Aida. Maria Caniglia reappeared in the title role, with Bruna Castagna again as Amneris. John Gurney was the King and Thelma Votipka sang the role of the Priestess. Giordano Paltrinieri, Carlo Tagliabue and Nicola Moscona completed the cast under the baton of Ettore Panizza.

Der Rosenkavalier, January 7 (Matinee)

A crowded Metropolitan Opera audience greeted Strauss' Der Rosenkavalier with cheers when Lotte Lehmann (Marshallin), Risé Stevens (Octavian), Marita Farell (Sophie), Dorothee Manski (Marianne), Doris Doe (Annina), Emanuel List (Ochs), Friedrich Schorr, (Von Faninal), Karl Laufkoetter (Valzacchi), Nicholas Massue (a Singer) and others of the large cast under the expert direction of Artur Bodanzky performed this scintillant opera for the second time this season. Outstanding for their vocal and histrionic delineations were Mme. Lehmann and Miss Stevens, for they offered interpretations that were brilliant conceptions of difficult parts.

Falstaff, January 7

A familiar cast presented Verdi's Falstaff for the popular-priced Saturday night audience which applauded this lyric comedy with Lawrence Tibbett again in the title role. Ettore Panizza again conducted. Other principals were Maria Caniglia, Bruna Castagna, Marisa Morel, Irra Petina, Charles Kullmann, John Brownlee, Norman Cordon, Alessio De Paolis, Giordano Paltrinieri and Ludwig Burgstaller.

Lucia di Lammermoor, January 9

Lily Pons headed the cast which opened the eighth week at the Metropolitan in another presentation of Lucia di Lammermoor. Galliano Masini sang Edgardo, with Carlo Tagliabue as Ashton. Thelma Votipka was Alisa, Virgilio Lazzari, Raimondo, Nicholas Massue as Arturo, and Giordano Paltrinieri as Normanno. Gennaro Papi conducted. Tumultuous applause greeted Miss Pons upon her beautiful singing of the Mad Scene. Her performance throughout was remarkably fine. Miss Votipka also did some lovely singing. Neither Mr. Massini nor Mr. Tagliabue was in especially good form.

Elektra and Amelia Goes to the Ball, January 11

The companioning in the foregoing title represents perhaps the ultimate in operatic opposites; the gloom and tragedy of Strauss' one-act music drama with its intensive music leaves the listeners emotionally limp; Gian-Carlo Menotti's jolly little modern *opera buffa* restores their spirits through naughtily racy libretto and tuneful, sparkling score.

Rose Pauly is the best Elektra the Metropolitan has had. She makes the character of the vengeful princess gruesomely compelling, and in the scene with her brother, nobly pathetic. In her singing, of ample voice, Mme. Pauly fully meets the requirements of Strauss as to tonal volume and output of feeling. Irene Jessner's Chrysothemis is an appealing figure, with beautiful vocalism. Kerstin Thorborg, as Klytemnestra, has perfected her delineation of the neurasthenic queen to a point where the portrayal is as striking as that of the chief role by Mme. Pauly.

Friedrich Schorr in the somewhat static role of Orestes, sings intelligently if not mellifluously. Norman Cordon (Foster Father of Orestes) intones with high expressiveness. The few minutes allotted to Paul Althouse (Aegisthus) are emphasized through fluent acting and smooth lyric vocalization. The rest of the large cast ranks above the average. Artur Bodanzky conducts the eloquent and passion-drenched music with every artistic effect.

In the Menotti epilogue, there is delightful contribution from Muriel Dickson, John Brownlee, Mario Chamlee, Norman Cordon, Helen Olheim and Lucielle Browning, with Panizza in charge of the baton. All unite to make the work move merrily and with brilliant musical results. More will be said of this performance on a later occasion.

Fidelio, January 12

The second performance this season of Beethoven's Fidelio found Julius Huehn singing the Fernando role as originally planned. He had been unable to appear in the initial offering. Emil Lange as the first prisoner was another change. Kirsten Flagstad was again the Leonore with René Maison as Florestan, Friedrich Schorr as Pizarro, Emanuel List in the part of Rocco and Marita Farell as Marzelline. Karl Laufkoetter and Arnold Gabor completed the cast under Artur Bodanzky's baton.

Don Giovanni, January 14

Mozart's Don Giovanni was repeated with practically the same cast as of January 5 including Elisabeth Rethberg, Richard Crooks, Irene Jessner, Marita Farell, Virgilio Lazzari, Norman Cordon and Louis D'Angelo. John Brownlee was a new protagonist as the Don, singing with rich tone and musical intelligence. Ettore Panizza again conducted. The histrionism of Messrs. Brownlee, Lazzari and D'Angelo was particularly convincing. Mr. Crook's Ottavio was finely sung.

Tristan and Isolde, January 16

At this fifth seasonal hearing of the Wagner love-paean there was a local debutant in the person of Herbert Alsen, who undertook the role of King Marke. He is a six-foot basso of heroic build, with a voice agreeable in its lower register and rather thin in the upper reaches, who sang with varying degrees of effectiveness, perhaps due to first-time nervousness. His acting had routine but not much distinction. Perhaps Mr. Alsen will show to better advantage with later appearances.

Karin Branzell, just returned to the Metropolitan, functioned as Brangäne, and again gave infinite pleasure with her ardent vocalism and warm enactment. Hermann Hans Nissen's Kurvenal was an authoritative and moving presentation.

For the rest, the performance had the vital assistance of the world's greatest Tristan and Isolde in the persons of Melchior and Flagstad, both in high estate, and recipients of tremendous ovations, some of them going also to conductor Bodanzky for his informed and vivid handling of the orchestra.

Barber of Seville, January 17

Aged not at all in music or story, Rossini's Barber of Seville had an ear-tickled and guffawing audience at the restoration of that operatic gem, with Nino Martini singing Almaviva for the first time on any stage. Of course he was a personable figure, slim and youthful, and his voice is eminently suited to the Count's music, even though the initial essay did not bring out all the ease and grace inherent in the florid passages. The sentimental airs had better stylistic results. Martini is improving continually as an actor, and at this performance showed fine mobility and a keen sense of comedy technic.

Bidu Sayao substituted for the indisposed Lily Pons, and registered strikingly. Petite and girlish, she made Rosina a convincing picture, and missed none of the arch pertness of the part. Vocally, the Sayao contributions were excellent, smooth, sweet-toned, and in the coloratura episodes, brilliant and of perfect intonation.

John Charles Thomas gave his fluent and well sung version of the scheming and garrulous Figaro, and gained many of the laughs of the evening, as did Ezio Pinza, with his mirthful and resonant portrayal of music-master Basilio. Virgilio Lazzari was the best Bartolo seen at the Metropolitan for many seasons. Irra Petina made the eccentric role of Berta a triumphant character impersonation.

However, the performance as a whole showed a disposition to clown a bit too uproariously, and Papi's orchestra was occasionally dinful.

The performance was a benefit for the Children's Aid Society and drew a capacity audience.

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New Opera and Operettas Valued Highly in Prague

Ten Orchestral Concerts Under Kubelik and Sejna — Program of Manuscript Works

PRAGUE.—A *gala* program by pupils of the German Musical Academy featured the premiere of Der Geist, one-act opera by Willi Hübner. The leading character in this medieval tale is a mendicant friar whose powers of persuasion over three high-born damsels, fearful of ghosts but wild about men, supplies the action. The score disclosed a variety of styles and ability, also a new composer who has yet to find individuality and artistry. The chamber orchestra, brilliantly handled by the composer, the settings by Frank Schultes, and Josef Dienstbier as the seductive monk, made the production attractive.

The German Theatre introduced three modern operettas, all under Herbert Popper. In Madame Sans-Gêne, by Bernhard Grün, Dolores Moncasi (Mme. Sans-Gêne), Fritz Kippel (Napoleon) and Walter Taub (Fouché) were outstanding. Herzen im Schnee, by Ralph Benatzky, featured a particularly effective ballet. Theatre-goers were also charmed with Dixie, a musical-detective piece by Michael Krasznay-Krauss, effectively staged by Leopold Dudek, and equipped by Frank Schultes.

ORCHESTRAL DOINGS

The Czech Philharmonic Orchestra recently gave ten concerts, two local conductors dividing the series. Rafael Kubelik was admired for his reading of Czech, German and French works, Taras Bulba (Janacek) and Bolero (Ravel) being the most interesting items in his tastefully arranged programs. Soloists were Lola Bertlove (admired in the Brahms violin concerto), Regina Schein (excellent in Dvorak's cello concerto) and Vasa Cerny (musicianly reading of Schumann's cello concerto).

The five other concerts were under Karel Sejna, who exhumed some unjustly neglected works by Rimsky-Korsakoff, Moussorgsky, Reger and Dohnanyi. The soloists were Viktorie Svihlikova (scoring in Dvorak's piano concerto, op. 33), Branca Musulin (expert in César Franck's Symphonic Variations), Fay Rafael (poised reading of Mozart's D major violin concerto) and Frantisek Maxian (praised for his brilliant playing of Prokofieff's piano concerto, op. 26).

FOREIGN PIANISTS

Lubka Kolessa, pianist, brought down the house with her stirring delivery of Schumann's Carnaval and a Chopin group. After a rather personal version of Bach and Beethoven, Yvonne Lefébure displayed real artistry in Debussy. Dora Gussich-Feller concentrated on nineteenth and twentieth century French music with skill and stylistic verity.

Male pianists were Raoul Koczalski in three Chopin recitals; Clifford Curzon, who rose to artistic heights in Schubert's Wanderer Fantasie, and Schumann's Kinderszenen; and Richard Glas, who was at his best in Schumann's Fantasia.

The Pritomnost Society called attention to eight manuscript works. Three Songs (Jaroslav), suite for piano (Emil Hradecky), Nox et Solitudo, cycle of songs (Jan Schneeweis), sonata for horn and piano (Miloslav Kabelac), Months, cycle of songs (Jan Novak), four songs (Jiri Svoboda), suite for piano (Frantisek Broz) and songs (Borivoj Mikoda). Applause recalled Halka Stepanova, B. Stepanova-Kubatova, Marie Jelinkova, Eva Skuhrava (singers); Josef Schwarz (horn); Jan Kumsta, Antonin Cubr, Josef Stanislav, Berta Rixova, Hanus Winternitz and Vladimir Polivka (pianists).

LOCAL CONDUCTORS SCORE

The Czech Philharmonic Orchestra evinced its many-sided interpretative abilities in six symphony concerts, two local conductors being enthusiastically received.

Karel Jirak was particularly successful with a well-balanced presentation of Beethoven's ninth symphony, Olga Forrai, Marta Krasova, Jaroslav Gleich and Heinrich Paweletz being the competent vocalists. Among the soloists, special mention must be made of Frantisek Daniel (Suk's fantasia for violin and orchestra), Poldi Mildner (a scintillating performance of Tschaikowsky's B flat minor piano concerto) and Marta Krasova (contralto, in new and impressive Lieder by Vitezslav Novak).

Otakar Jeremias, the second conductor, assisted by the Hlahol Choir, presented an interesting and unusual cantata by Ladislav Vycpalek entitled The Last Things of the Man. Maria Budikova, soprano, and Zdenek Otava, bass-baritone, shared the honors of the evening. Jeremias opened his program with a dignified reading of Franck's D minor symphony.

The German Theatre Orchestra and the German Men's Choral Society united in three programs. The first seance was memorable for stirring interpretations of Brahms compositions and Kodaly's Te Deum, with Lisa Frank-Swoboda, Risé Stevens, Hans Grahl, and Georges Birton, vocalist. A *gala* program, devoted to Wagner and Bruckner, was directed by Karl Nowak and Herbert Hiebsch, Bruckner's 150th Psalm being the principal item of the hodge-podge.

Gerhard von Keussler edified a large congregation with his stylistic reading of Beethoven's Missa Solemnis, which with the assistance of a chorus and soloists Harriet Henders, Lydia Kindermann, Adolf Michalka and Magnus Andersen, rose to noble heights.

DE FALLA GALA

The Pritomnost Society is to be congratulated on the interesting De Falla program which introduced El Retablo de Maese Pedro to Prague. Equipped and stage-managed by Eman Famira, the work made a deep impression on public and critics. Josef Celerin (Don Quixote), Josef Kraus (Don Pedro) and Blanka Svoboda (Pedro's Boy) helped to make the work attractive. Members of the Broadcasting Orchestra, under Karel Ancerl, acquitted themselves of their part of the proceedings with aplomb. The novelty was preceded by De Falla's concerto for cembalo, flute, oboe, clarinet, violin and cello, Oldrich Kredba the remarkable cembalist.

VOCAL RECITALS

One of the most exquisite Lieder recitals heard here in a long time was that by Hana Miskova-Vlkova, soprano, who presented Debussy, Ravel, Berg, Schönberg and Czech contemporaries in model style.

Jarmila Ksirova, hitherto known as a Czech operetta luminary, sang a Lieder list with zest and artistry. Enthusiasm ran high when Christina Eftimiadis, young Greek opera singer, made her local concert debut. The list Margarethe Kraus presented in three languages indicated the fastidious taste of the attractive singer, who was at her best in Schumann's Mondnacht.

Josef Schmidt, tenor, caught his public with high notes which are firm and well sustained. The same may be said of Richard Kubla, who presented a popular program. Werner Wiedmann's Schubert recital was also well received.

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MORTON BOWE,
tenor, has been added to the B. Mary Pingle management list of artists.

Juilliard Alumni Honor Lhevinnes

In celebration of the fortieth anniversary of the marriage and joint artistic careers of Josef and Rosina Lhevinne, they were honored with a reception at the Beethoven Association on January 19, arranged by the Juilliard Alumni Association. About 150 guests were entertained by Felix Salmond and Nadia Reisenberg, who played a cello-piano sonata by Brahms; and by speeches from Ernest Hutcheson (who presided), Horace Grennell, Olga Samaroff, Leonard Liebling and Mr. and Mrs. Lhevinne.

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New York Concerts

(*Continued from page* 11)

who has had a career in light opera in Central Europe, Paris and London. He revealed a romantic style, pleasing lyric voice and typical Viennese verve in a large variety of numbers culled from Lehar, Johann Strauss, Oskar Straus, Emerich Kalman, and songs by Martini. Scotto, Spielman, Wright, Seitz and Mana-Zucca. Tonally, he was at his best in the medium register and in *mezza-voce* singing. Mr. Hartwell sang in three languages, his French and German seeming more spontaneous than his English, though that is distinct. A winning manner, good looks and *savoir faire* were added to the assets which won warm applause. Giuseppe Bamboschek played the accompaniments.

Yvonne Georgi Ballet Company Her new ballet ensemble was introduced to New York by Yvonne Georgi on this Sunday night in the Guild Theatre. A varied list in which Miss Georgi arranged the choreography was presented to the applause of a large audience by the zealous adherents of this thoroughly skillful dancer. With a two-piano accompaniment, the ballet offered Creatures of Prometheus to the familiar Beethoven score, an effective creation combining the classic mould with dramatic fervor. Miss Georgi was a moving Pallas Athene with Constant Iolas as Prometheus. Souvenir, to a Turina score, was a delightful comedy, Miss Georgi alluring in the role of the woman. Constant Iolas, Alfred Hiltman, Miep Verstijnen and Tony Raedt being the other principals. Goyescas, a dramatic ballet in two scenes arranged by Miss Georgi and Victor Gsovasky had herself, Alfred Hiltman and Constant Iolas as principals. A series of Old Dutch dances completed the list in which Wolfgang Wijdevelt and Luctor Ponse were the accompanists and also contributors of pianistic items.

Mordkin Ballet Mikhail Mordkin celebrated forty years as a dancer by presenting the Mordkin Ballet in an evening program at the Hudson Theatre. Lizette found him in the role of a bustling old woman while in The Goldfish he again successively encompassed the part of the Fisherman. Lucia Chase, Patricia Bowman, Nina Stroganova and Dimitri Romanoff were other principals in the two ballets given with the wonted Mordkin finesse. Decor and costumes were the work of Serge Soudeikine.

JANUARY 16

Beethoven Association For its third concert of the season in Town Hall, the Beethoven Association presented Myra Hess, pianist, and that excellent ensemble, the Budapest Quartet (Josef Roismann, Alexander Schneider, Boris Kroyt and Mischa Schneider). Haydn's quartet in D (op. 64, No. 5), the curtain-raiser, was given with good ensemble tone, simplicity of style and musical understanding. Miss Hess was heard in Mozart's G minor quartet (K. 478) and contributed added sonority which accentuated rather than defeated the Mozartean idiom. Miss Hess, plainly in command, at the same time blended her efforts admirably with the three strings, the four players giving a finely-balanced and stylistic reading of the opus. Beethoven's B flat quartet (op. 130), with the grand fugue as the *finale*, was vividly yet majestically set forth by the quartet, showing a thorough appreciation of its potentialities.

Argentinita For the fifth Carnegie Hall event in the Hurok Series, Argentinita, the dancer, and her Spanish Ensemble including Antonito Triana, Pilar Lopez, Rogelio Machado, the pianist, and Carlos Montoya, guitarist, pleased a large audience with skillful presentations of a long and varied program of dances and songs of the people and choreographic examples of Spanish folklore.

JANUARY 17

Pasquier Trio American premieres of two modern scores dedicated to the performers were features of the matinee concert at Town Hall by the Pasquier Trio, returning from Europe for another visit to this country. The three brothers composing this organization (Jean, violinist; Pierre, violist, and Etienne, cellist) opened their list with Beethoven's early and lengthy trio in E flat (op. 3), which boasts some fine pages but also many of lesser inspiration. It was played with grace, felicity of accent and refinement of tone. The Roussel trio (op. 58), in three movements (*allegro moderato, andante, allegro vif*) is in the polytonal and neo-classical style of the French writer's later manner, superb in craftsmanship, and speaking with original voice and true Gallic taste, though it spins out its slender material to undue lengths at times. The final section has a delicate jazz suggestion. Tansman's second Serenade is more obviously brilliant in scoring, less thoughtful and logical, but exhilarating to the listener. Of its four sections (*introduction, nocturne, scherzo,* and *danse polonaise*), particularly effective is the concluding one, which has alternate mournful and lively folklike pages. The trio negotiated the difficult harmonic intervals of this music with true mastery. The audience was enthusiastic in its appreciation.

Jussi Bjoerling This Carnegie Hall recital marked Jussi Bjoerlings' final American appearance this season before the Swedish tenor returns next year for concerts and Metropolitan Opera appearances.

Offering a program which began with Beethoven's Adelaide, proceeded through two Schubert and two Richard Strauss Lieder (of which Morgen and Caecilie were eloquently presented), two Swedish songs of Sjögren, two Sibelius compositions (including a dramatic interpretation of the familiar Flicken Kom) and also held the arias O Paradiso, The Dream from Manon and The Flower Song, Mr. Bjoerling delighted his large audidience with the even texture and polished delivery of whatever he essayed. His enunciation in German, Italian and French was impeccable and except for a slight monotony of presentation and an occasional white tone, the evening was one of joyful remembrance. It is evident that Mr. Bjoerling has won warm affection in Manhattan, for his audience demanded and received many encores. Harry Ebert was the excellent accompanist and also contributed a group of technically proficient solos.

Flora Nielsen A sensitive and eloquent musician and a singer of notable ability is Flora Nielsen, English mezzo-soprano, whose debut was made in Town Hall. Before an applausive audience, Miss Nielsen, who has appeared in recital and opera in England and on the Continent and last spring was a member of the Covent Garden Opera Company, started her list with a bevy of old English airs by Tobias Hume and Dowland and two Lieder sections by Schumann, Wolf and Brahms as well as modern items of Gibbs, Delius, Warlock, Bax and Davidson. Her German enunciation was impeccable and her voice showed velvety texture throughout a wide dynamic scale. Projected with ease and skill, it was employed by a keen musical intellect. Edwin McArthur gave exemplary accompaniments.

JANUARY 18

Maria Montana After several years' absence, Maria Montana, American soprano, who has sung in opera in Italy, reappeared in a matinee recital at Town Hall. She revealed some ripening of her artistic assets, including a voice that has fine sonority in its middle register and is generally smoothly produced. Old-time airs by Cesti, Mozart and Handel and a Hebridean folksong showed her command of phrasing and legato to advantage. In Lieder by Schubert and Brahms, the former's Nacht und Träume was particularly well sung. An aria from Mefistofele, songs of Debussy, Chabrier, Respighi, Rachmaninoff, Nordoff, Clarke and Gretchaninoff concluded a well applauded list more impressive for its revelation of a fine natural voice than, as yet, of complete stylistic mastery. Celius Dougherty was a skilled accompanist.

Alexander Kipnis The second recital in the cycle of four which he is giving alternately with Gertrude Pitzinger found Alexander Kipnis, virile-toned Russian basso, singing to a large and enthusiastic audience at Town Hall. The complete Dichterliebe series of Schumann formed the second half of a program that brought many examples of interpretative insight and vocal skill. The opening groups included two Beethoven songs, Meine weise Mutter and Mit Mädeln sich vertragen, Schubert's Nacht und Träume, Geheimes, Der Wegweiser (especially potent in effect), and Der Erlkönig, and five Russian folk-songs, in arrangements by Hans Heniot and Stravinsky. The latter's nursery song, Tilimbom, had to be repeated. Encores by Schubert, Strauss and others followed frequent recalls. Fritz Kitzinger was a superb accompanist.

Yehudi Menuhin Giving his second seasonal recital in New York, Menuhin played for an audience whose numbers required the placing of extra seats on the stage. Their occupants joined with the other patrons in extending unremitting homage to the art of the twenty-two-year-old violin master.

His performances need no new encomiums, except to say that he showed his usual impressive form, which means that his musicianship, style, and entire technical command of fiddle and bow were on high throughout a most exacting program.

The list interpreted by Menuhin embraced Beethoven's violin-piano sonata, E flat (op. 12, No. 3), the third sonata in C major (unaccompanied) by Bach, Ernst's F sharp minor concerto, Bloch's Abodah (dedicated to the recitalist), Debussy's En Bateau (transcribed by Choisnel) and the introduction and rondo capriccioso, by Saint-Saëns. Excellent keyboard cooperation was furnished by Hendrik Endt.

JANUARY 19

Philharmonic Orchestra The Philharmonic Society held a contest in 1937-38 for American composers, under the terms of which the winning symphonic work would receive a prize of $1,000 and a performance

(*Continued on page* 31)

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D'Oyly Carte Troupe Returns Gaily

New York Series Presents Gilbert and Sullivan Company after Two Years' Absence

A warm welcome greeted the D'Oyly Carte Opera Company on January 6 when it came back to New York (Martin Beck Theatre) after an absence of two seasons, and began its Gilbert and Sullivan series with Trial by Jury and The Pirates of Penzance.

Again the performances have keen authenticity, traditional atmosphere, and finished musical and histrionic style. No anachronistic influences mar the representation or singing (as is so often the case nowadays) and one has the comforting feeling of hearing and seeing the works done exactly in the manner prescribed by Gilbert and Sullivan.

Most of the old members of the modern organization are still in evidence, and the audience delighted in extending recognition to Marjorie Eyre, Sydney Granville, Leslie Rand, Darrell Fancourt, Evelyn Gardiner, and especially the irresistible Martyn Green. Isidore Godfrey is again in command of the orchestra, to give understanding and polished sound to the scores in their original spirit and instrumentation.

William Sumner is suave and comical as the Judge in Trial by Jury. Margery Abbott does the Plaintiff delightfully. Leonard Osborn is a good-looking Defendant. In The Pirates, a newcomer is Helen Roberts as Mabel, with a voice of glow and quality and quite charming personality.

The Mikado

The second of the D'Oyly Carte productions on January 9 was the everlastingly popular The Mikado, whose satirical story and bright music, masterfully scored, won the usual ovations.

The cast had mostly familiar artists whom the audience again took to its heart, and extended its favor also to two new friends, John Dudley, as Nanki-poo, and Viola Wilson as Yum-Yum (the latter taking the place of Muriel Dickson, who was graduated from the Savoyard troupe to the Metropolitan Opera). Both have good voices and correct Gilbert and Sullivan style, but fall behind their colleagues in point of finished acting.

The Ko-Ko of Martyn Green is, as of yore, a side-splitting presentation of grotesque comedy, aided artfully by the skillful Sydney Granville's burlesque gravity in the role of Pooh-Bah. Darrell Fancourt (Mikado) and Evelyn Gardiner (Katisha) were the other vocal actors who contributed materially to the joy and success of the evening. Isidore Godfrey's conducting shone through control and polish.

Iolanthe Performed

By many regarded as the best effort of Gilbert and Sullivan, their Iolanthe was returned to the local stage by the marvelous D'Oyly Carte Opera Company on January 12, and the Martin Beck Theatre audience responded with delighted ears and a multitude of chuckles and laughs.

There is no denying the distinguished art which Sullivan exercises in this little masterpiece, which had such gracious voicing and acting from the polished group, and such sympathetic conducting from Master Godfrey.

Martyn Green, of course, ran away as usual with the major comedy honors. Marjorie Eyre gave ingratiating tones and personality as Iolanthe. Helen Roberts made a winsome Phyllis, and the next evening Viola Wilson undertook the role just as successfully. John Dean (Earl Tolloller), Leslie Rands (Strephon) and Sydney Granville completed a cast that made up the ensemble which the Carte producers and performers have now established in America as authoritative tradition to be followed always in the giving of the immemorial operettas.

Pinafore and Cox and Box

Another evening of melody and mirth came on January 16 with the D'Oyly Carte performance of Pinafore, done by a cast familiar—except in two instances—to New York devotees of the exemplary English company.

John Dudley took the part of Ralph Rackstraw, and Helen Roberts that of Josephine. Both newcomers scored strongly, with good voices and atmospheric delineations.

Former acquaintances, who made us love more than ever Sullivan's music and the Gilbert conceits in comedy and sentiment, were Leslie Rands (Captain Corcoran), Darrell Fancourt (Dick Deadeye), Evelyn Gardiner (Buttercup) and Martyn Green in his inimitable version of the First Lord of the Admiralty.

Preceding Pinafore came the musical farce, Cox and Box, gaily toned and acted by John Dean, William Sumner and Richard Walker. Isidore Godfrey was the *generalissimo* of the baton in both works.

L. L.

Milan Concert Life

(*Continued from page 7*)

The Sociéta dell Quartetto closed 1938 with an interesting concert for wind instruments (Leandro Serafin conducting a group of musicians belonging to the Scala orchestra, in a program of Mozart, Beethoven, Pierné, Cicogna, Rocca) and with a recital by Elly Ney, pianist. Amici della Musica presented the chamber orchestra, Juvenilis Lympha, of the University Fascist Group, conducted by Primo Casale, in a delightful program of Jomelli, Bossi, Montani, Frescobaldi, Martini, Scarlatti, Mèrulo, Stradella, Marinuzzi, and Corelli. The same orchestra, under the auspices of the Ufficio Concerti, gave a second concert of Bach, Schumann, and Respighi. Pianist L. Barni was an excellent collaborator.

A particularly significant concert was given for Amici della Musica by Livia Sigalla, vocalist. Possessor of a rare contralto voice, rich in deep colors as well as in powerful high notes, this artist's interpretations of old and modern works were utterly beautiful.

Piano and Chamber Lists

The pianistic duo Wiener-Doucet (Teatro del Popolo) attracted an immense crowd with a half classical, half jazz program. Followed a fine concert by Edwin Fischer and his chamber orchestra, in Bach, Mozart, Vivaldi and Beethoven.

Walter Gieseking, pianist, won enthusiastic success with a recital of Bach, Scarlatti, Beethoven, Schumann, Debussy, Liszt.

The select audiences that gather for the concerts of Un'ora di Musica cordially received Dalla Piccola, pianist, and S. Materassi, violinist, in a program of modern music (most of it new to Milan) by Debussy, Hindemith, Sibelius and Zecchi. The same organization also sponsored a chamber music concert by the G.U.F. Orchestra, conducted by Casale, with Ponti Marcault, pianist, and G. Tassinari, flutist.

London Events

(*Continued from page 7*)

The BBC Choral Society conducted by Leslie Woodgate with Parry Jones (tenor) and Harold Williams (baritone) took part in a concert in aid of the Musicians' Pensions Society at Queen's Hall. A novelty was provided for some in Parry's choral work, The Pied Piper of Hamelin. This is a tuneful composition, quite pleasing in character. Unfortunately a similar criticism did not apply to Sullivan's Golden Gates. Parry Jones distinguished himself.

Messianic Tempi

When Sir Thomas Beecham presented his version of Messiah some years ago, his tempi caused considerable heart-searching amongst the conservatives. Actually, his tempi are not so fast as might appear at first, and the effect of speed is achieved by strict attention to rhythm and phrasing. Webster Booth (tenor) sang in stylish fashion. Norman Walker (bass) was effective, but more resonance was required in the big aria, Why do the heathen so furiously rage? Joan Hammond, young soprano, lacked a steady vocal line in I know that my Redeemer Liveth, but scored full marks in Rejoice Greatly.

Berlin Orchestras

(*Continued from page 7*)

The fifth Berlin Philharmonic Orchestra subscription concert was under Eugen Jochum, who presented Mozart and Brahms symphonies, and with Georg Kuhlenkampff as violin soloist, the first performances of a concerto for violin and orchestra by Karl Hoeller. The soloist labored valiantly with the intricate polyphonic score, devoid of any melodic appeal.

Hildemaro Konoye was the conductor for the fifth Classical Cycle Series seance, with Schubert's Unfinished, Beethoven's Leonore Overture (No. 3), and Weber's Konzertstück, with Helmuth Hidegheti, piano soloist. The Japanese conductor demonstrated verve and rhythmic feeling, but the poetic sentiment of his numbers seemed not enough in evidence.

Other outstanding events were Edwin Fischer and his chamber orchestra in a list of Mozart and Haydn at Bachsaal; Pal Kiss, pianist, and Bernhard Guenther, cellist, in an evening of Hungarian compositions, under the auspices of the Gemeinschaft Junger Musiker at Bechsteinsaal; and the State and Dom Cathedral choruses, under Alfred Sittard, in Christmas music at the Cathedral.

Tauber Here for Concerts

Richard Tauber, tenor, arrived in New York on January 20 on the SS. Aquitania for a concert tour.

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Music Notes from Coast to Coast

ATLANTA, GA.—The city auditorium was packed for the first musical event of the New Year when Eugene Ormandy conducted the Philadelphia Orchestra. An attitude of interest and admiration for the music prevailed throughout the performance. The audience broke forth in an ovation at the end, to be rewarded by two encores. After the opening number—the prelude and fugue in B minor of Bach arranged by Cailliet—Ormandy gave an impressive reading of the Tschaikowsky Pathétique Symphony. The second half of the program included Sibelius' Swan of Tuonela and Ravel's Daphnis and Chloe suite (No. 2). Here the orchestra had ample opportunity of demonstrating its whole palette of color and its perfect ensemble. C. M. E.

READING, PA.—Two events of musical importance this month were the concerts by the newly organized Wyomissing Oratorio Society and the piano team of Vronsky and Babin.

Under the direction of Louis R. Kains, the choral group presented a program of cantata music by Bach and Mendelssohn, with Hazel Gravell as soprano soloist. The chorus sang expertly and Miss Gravell's beautiful voice and thorough grasp of her music were notably evident.

Two-piano music such as Reading will wait long to hear duplicated was offered by George D. Haage's concert series attraction—Vitya Vronsky and Victor Babin. H. D. S.

RICHMOND, VA.—Dorothy Baker, soprano, was heard in recital before the Tuckahoe Woman's Club in its Westhampton College Auditorium. Mrs. Louis Bishop, as chairman of music, arranged the program, with George Harris acting as accompanist. Miss Baker's fresh lovely voice was heard in groups of Brahms, Ravel, Duparc, and La Forge.

The Don Cossack Chorus, under the management of T. Michaux Moody, appeared at the Mosque in a typical concert of Russian flavor, combining religious with folk music in their competent style. This interesting organization never fails to thrill Richmond audiences with exceptional tone color, vivid contrast and the utmost in musical dramatics. J. Q. H.

TRENTON, N. J.—The Trenton Symphony Orchestra (Guglielmo Sabatini, conductor) gave its second concert of the season on January 10 in Memorial Hall. Bruna Castagna, announced as the soloist, was indisposed, but a capable substitute was Virginia Kendrick of Philadelphia, who charmed her audience with Tchaikowsky's None But the Lonely Heart, and the Seguidilla from Carmen. During the second half of the program Miss Kendrick sang a group of songs by Schubert, Rimsky-Korsakoff and Charles Gilbert Spross. The orchestral works presented were Brahms' Academic Festival Overture; Schubert's Unfinished Symphony; Caucasian Sketches by Ippolitoff-Ivanoff and Verdi's overture to Vespri Siciliani. W. T. R.

Nelson Eddy Weds Mrs. Ann D. Franklin

LAS VEGAS, NEV.—Nelson Eddy, concert and radio baritone, and Mrs. Ann D. Franklin, former wife of the motion picture producer, Sidney Franklin, were married here on January 19. The couple met five years ago at the home of Doris Kenyon, film actress. Mr. Eddy accompanied by his bride, starts his concert tour of thirty-one cities on February 6. S. D.

Holland Decorates van Hoogstraten

THE HAGUE.—Willem van Hoogstraten, for thirteen years conductor of the Portland (Ore.) Symphony Orchestra and since 1922 conductor of the Stadium Concerts, New York, has been nominated by Queen Wilhelmina of Holland as an Officer of the Order of Orange Nassau. J. H.

New York Concerts

(*Continued from page* 29)

by that orchestra. The successful opus turned out to be a four-movement symphony by thirty-three-year old David Van Vactor (born in Plymouth, Ind.), and the premiere took place on the present evening, conducted by the composer.

Mr. Van Vactor's symphony in D major is like much other music by young modern writers. It has impressive body; design of a sort difficult for the hearer to grasp without programmatic explanation; instrumental fullness and facility; many rasping harmonies; and no melodies that warm the cockles of the heart. Let it be added that the composer conducted well, and was applauded warmly.

This reviewer's curiosity appeased by the new pages, he had real pleasure through the tasteful and atmospheric suite which John Barbirolli put together from music by Purcell. The hauntingly beautiful compilation is scored for strings, four horns, two flutes and *cor anglais*.

Further delight was Nathan Milstein's smooth and gracious delivery of Mendelssohn's violin concerto, polished in execution, lovely in tone, and authentic in phrasing and expression. Barbirolli and the orchestra supported the soloist perfectly. The Tannhäuser Overture ended the program.

Other Concerts

From January 6 to 20 additional concerts in Town Hall were given by the following: Trio of New York, January 7; Marcel Maas and Alfred DuBois, piano and violin sonatas, January 8; Musical Art Quartet, January 9; Evelyn Swarthout, pianist, and New York Banks Glee Club, January 14; Ania Dorfmann, pianist, January 15; Frederic Dixon, pianist, January 16; John Kirkpatrick, pianist, January 20. Carnegie Hall events were a Ukrainian Concert, January 8, and the Golden Hill Chorus, January 20. In Steinway Hall were heard Arvida Valdane, soprano, January 11, and Alix Young Maruchess, violist, January 20. Erna Martel, soprano, gave a recital at the MacDowell Club, January 19. Harry Cumpson began a series of seven recitals devoted to Beethoven's piano sonatas at the New School for Social Research on January 14.

COMING TO AMERICA

PAUL MAKANOWITZKY,

young Russian violinist, who arrives in the United States early in February, played the Bruch G minor concerto with the Paris Symphony Orchestra (Jean Morel, conductor) during December. Mr. Makanowitzky also appeared in recital at St. Etienne, where he was re-engaged for next season. The violinist further played at Liège with the Conservatory Orchestra (Beethoven Concerto), at Marseilles, Avig, and Cannes during January. (*Photo by Hrand, Paris.*)

Grace Angelau Married

The marriage is announced of Grace Angelau, operatic mezzo-soprano, to Col. Guy Hutchinson, former Yale all-American quarterback, in New York City last month. Miss Angelau is well known in opera, having sung throughout Italy, Germany, Australia and South America. She has recently returned to New York from a tour of Mexico with the Cincinnati Summer Opera Company.

Daughter Born to Susanne Fisher

A daughter, Sally Catherine, was born in New York Hospital on January 18 to Mr. and Mrs. Clifford Menz. Mrs. Menz is known professionally as Susanne Fisher, soprano, and has been a member of the Metropolitan Opera since 1935. Mr. Menz, tenor soloist at St. Bartholomew's Church, New York, has appeared in opera and concert.

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STUDIO NOTES

HARRY JOMPULSKY

John Creatore, pianist, son of Giuseppe Creatore, was assisting artist at a recent Afternoon of Music presented by Harry Jompulsky. Calvin Boughman, tenor, offered numbers by Scarlatti, Strauss and Hutchinson and Louise Abbey, mezzo-soprano, sang Schumann, Sinding and Bizet items. Louis Ranghelli, baritone, was heard in arias from Verdi's Masked Ball and Leoncavallo's Pagliacci and songs of Rachmaninoff. Del Arden, tenor, sang Brahms, Haile, Massenet, Rachmaninoff, Kahn and Abt numbers; Thomas Waring, baritone, presented numbers of Torelli, Graener, Malotte and four of his own compositions. Roger Coleman, tenor, presented De Cartis, Geel and Morgan songs, and Agnes Hales, contralto, sang an aria from Samson and Dalila and Tschaikowsky and Schubert songs. Gen Ray and Alice Hongell were the accompanists. Mr. Creatore gave a group of piano solos.

BURNHAM-WRAGG

At a recent Tuesday Master Class at the Burnham-Wragg School, New York, twenty pianists and teachers played and listened to works of Bach, Beethoven, Chopin, Schumann, Debussy, Rachmaninoff and Wragg. Mr. Burnham conducted the class at the second piano, illustrating profusely in his usual masterly manner. Following the study portion of the class, two pianists from Philadelphia, Augustina Homer Brown and Mrs. George Bowker, played several numbers for two pianos to the evident pleasure of the rest of the class. G. N.

FLEDA ALBERTI-SPETH

Rose Martell, soprano, was one of the soloists at the New Friends of Music concert at Town Hall, New York, January 15. Bailey Axton, tenor, is heard on several programs every week over NBC. Donald Craig sang on James Walker's WMCA program on January 15. The foregoing all are artist-pupils of Fleda Alberti-Speth.

FLORENCE LEE HOLTZMAN

Lou McIlvain, dramatic soprano, Belva Kibler, mezzo-soprano, and Lee Gilmore, baritone, artist-pupils of Florence Lee Holtzman, sang in three performances of La Gioconda at Riverside, Calif., under the direction of Marcella Craft, who is presenting the seventh season of grand opera there. Mme. Holtzman has been named head of the vocal department of the Sutro-Seyler Studios. She is also president of the Los Angeles Chamber Music Society.

JACQUES STUECKGOLD

Max Lorenz, dramatic tenor, has been re-engaged for two months in German and Italian roles at La Scala and also for a month in Rome.

Domgraf-Fassbaender, baritone, sang Figaro in the restoration of The Barber of Seville at the Berliner Staatsoper. Walter Ludwig sang the tenor solos in Verdi's Requiem in Berlin under Furtwängler. Dago Maybert has been engaged for Antwerp. Jadwika Kenda played the leading role in Opera Pictures, in both German and Polish versions. Deszo Ernster has been re-engaged by the Chicago Opera. Nora Hellen appeared with the Philadelphia Orchestra on January 3. Hazel Hayes has been engaged by the same orchestra. Baron Harold von Oppenheim (Harry Hartwell) following his tour appeared on January 15 at the Forty-fourth Street Theatre, New York.

(Photo by R. Torres.)

GUSTAVO CARRASCO

Carrasco Singing in Europe

Cuban born and a Culver Academy graduate, Gustavo Carrasco, tenor, is singing in Europe after study in the United States. In this country he has appeared in several important cities from coast to coast, and with the United States Navy Band in Washington, D. C. Recently he sang in Milan. Before returning to America in March, he has concerts scheduled in Vienna, Budapest, Milan, Brussels and Paris.

Richard Deneau, tenor, has been engaged by the Newark Opera Company for Faust, in which Raymond Lutz, baritone, also appears. Carla Carlsen, soprano, is re-engaged for leading roles at the Metropol Theater, Berlin. All are artist-pupils of Jacques Stueckgold.

HANNA BROCKS

Carols in Latin, Italian, English and German and Yuletide songs in solo and two and three-part arrangements were offered in her New York studio by pupils of Hanna Brocks, who was at the piano. Participating were Julia McGovern, Joyous De Lappe, Gemze De Lappe, Kate Höntsch and Ruth Virginia Russell. Ethel Gunderson, Duluth, Minn., pianist, played items appropriate to the holiday season.

EFFA ELLIS PERFIELD

June Weybright, composer of music for junior grades, and former pupil of Effa Ellis Perfield, gave an informal talk and played some of her works for a class in pedagogy at the studios of the latter on January 3. Now head of the junior department at the Miller-Ferguson Institute of Music, St. Louis, Mo., Miss Weybright spoke of this field of composition, explaining that these composers are "very generously received by the enlightened teaching profession." The work, she said, is "interesting and stimulating and highly constructive." F. G. B.

BETTY PARET

Activities of pupils of Betty Paret include the recent appearance of Mildred Bowen, twelve-year-old harpist, in Tuckahoe, N. Y., High School for the Tuckahoe Women's Club and a recital at Miss Paret's studio. Frances Weld played for the annual Christmas recital at Milton (Mass.) Academy and Nina Dunkel appeared at the Russian Orthodox Church for the benefit of Russian immigrant children. Patricia Yates played at the Bayport (L. I.) Methodist Church and high school; in Passaic (N. J.) in the

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Mozart concerto at a musicale given by Mrs. Stiles and in the Passaic Methodist Church. Emmy Lou Eschner recently appeared at Salem Evangelical Church of Staten Island, the Central Baptist Church of New York, at a reception at St. Mary's Hospital, New York, and at the Throop Avenue Presbyterian Church, Brooklyn, N. Y.

OBITUARY

Maurice Emmanuel

PARIS.—The death of Maurice Emmanuel—December 14, 1938—deprives French music of one of its most distinguished practitioners. Born May 2, 1862, at Bar-sur-Aube, Maurice Emmanuel early in life made exhaustive studies of the folklore of Burgundy. In 1895 he was given the Docteur-ès-Lettres degree for his remarkable thesis on L'Orchestre Grecque and The Education of the Greek Dancer. For many years he was professor of the history of music at the Paris Conservatoire. His list of published works includes Histoire de la langue musicale, Traité de l'Accompagnement Modal des Psaumes, revisions of the works of Rameau, studies on César Franck, Antonin Reicha, Pelléas et Mélisande of Debussy. Among his musical compositions are collections of Burgundy folk-songs, a Sonatina for piano, a sonata for piano, flute and clarinet, some volumes of songs, two symphonies, two quartets, an Ouverture pour un conte gai, and two music-dramas, Prométhée and Salamine, the latter produced by the Paris Opéra in 1929. I. S.

Julius Bittner

VIENNA.—Julius Bittner, sixty-four-year-old Austrian composer and writer, died on January 9. Born here, he was educated at the University of Vienna and entered music after a legal career. He studied with Josef Labor and Bruno Walter. Among his works were symphonies, songs and church music. He had also contributed articles to Vienna newspapers. He was most noted for his stage works, among which were the operas The Musician, The Adventurer, Das Hoellisohe Gold and Das Rosengärtlein as well as two ballets, Der Markt der Liebe and Die Todestarantella. N. T.

Charles R. Baker

LOS ANGELES, CAL.—Charles R. Baker died here on January 16.

He had for many years been press representative and advance manager for the San Carlo Opera, but of recent seasons devoted himself to the same line of activity for various concert and ballet attractions.

Mr. Baker's career began as a telegrapher, and he was wire censor at Key West, Fla. during the Spanish-American war. Later he was connected with the Associated Press. In the early part of this century he served as business director of the Sherwood Music School in Chicago. Twice married and divorced, the deceased was seventy-one years old at the time of his passing. K. L.

Dr. Otto Krause

SARANAC LAKE, N. Y.—Dr. Otto Krause, husband of Lotte Lehmann, Metropolitan Opera soprano, died here on January 22. He would have been fifty-six years old on January 29. Dr. Krause, born in Hungary, spent most of his life in Austria. During the World War he held the rank of captain. Later he became a member of the Spanische Reitschule, a semi-military organization owning one of the most valuable stables of Arabian horses in the world. Although a vice-president of the Vienna Phoenix Insurance Company, since his marriage to Mme. Lehmann twelve years ago he had accompanied her on concert tours and during her operatic engagements. Mme. Lehmann was in the West at the time of his death, being unable to arrive in time at his bedside. Two of his four children by a previous marriage, Peter and Ludwig, were with him. A daughter, Manon, his mother, a sister and another son, Hans, survive with Mme. Lehmann. Dr. Krause had intended to follow Mme. Lehmann's act in seeking American citizenship, but illness forced him to come here for treatment. T. T.

Albert W. Snow

BANGOR, ME.—Albert W. Snow of Boston, member of the Boston Symphony Orchestra and an instructor at the New England Conservatory of Music, died here on January 6. Born sixty years ago at Melrose, Mass., he was a choir boy at the Church of the Advent, Boston, and later studied at the New England Conservatory under Dr. Wallace Goodrich. Becoming assistant to S. P. Whitney, organist at the Church of the Advent, he succeeded the latter in 1908 and ten years later was named organist at Emmanuel Church, a post he held at the time of his death. He was named instructor in organ and choir training at the Conservatory in 1925. For twenty years he had been organist for the Boston ensemble. A member of the American Guild of Organists, the Harvard Musical Society and the St. Botolph Club, he had composed much church and organ music, had given numerous recitals and done much teaching. His widow, three sisters and a brother survive. T. T.

Hannah Smith

Hannah Smith, retired teacher and author of several books on piano instruction of children, died at her New York home on January 12. She was eighty-nine years old. A brother survives.

Otto W. G. Pfefferkorn

GAINESVILLE, GA.—Otto W. G. Pfefferkorn, seventy-five years old, director emeritus of Brenau College Conservatory of Music, died here on January 5. Composer and pianist, he had headed the college music faculty for thirty-seven years and previously was dean of music at the University of Denver and at Armour Institute, Chicago. S. N.

Mrs. Adele Coerne

BOSTON, MASS.—Mrs. Adele Coerne, widow of Dr. Louis Adolphe Coerne, composer and leader in musical education, died on January 5 at her Brookline home at the age of sixty-two. T. N.

Grace Osbourn Wharton

HOLLYWOOD, CALIF.—Mrs. Grace Osbourn Wharton, former lyricist for the American composer Charles Wakefield Cadman, died on January 12. She was forty-eight years of age. R. T.

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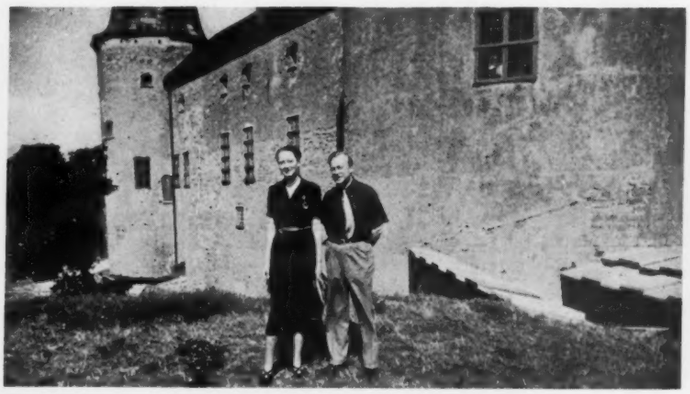

MR. AND MRS. GEORGE PERKINS RAYMOND
photographed during the American tenor's recent European tour, at Kalmar Castle, Sweden, birthplace and former home of Mrs. Raymond.

PLANNING ENTERTAINMENT
for the Musicians' Emergency Fund. Left to right, Lucrezia Bori, Deems Taylor, Mrs. Vincent Astor, chairman, and Walter Damrosch. The benefit was held on January 22 at the Waldorf-Astoria, New York. (Photo by Morris Sandrof.)

JULES BOUCHERIT,
violin teacher at the Paris Conservatoire, first row right, and some of his pupils in La Chansonnière Park, near Fontainebleau. Denise Soriano and Lola Bobesco, first row centre, artist pupils, are now appearing in European concerts. Arthur Dandelot, Paris impresario and Albin Perring, violinist, are in the rear row.

(LEFT)
LEE SIMS, right, first American composer from the popular field to have his work performed by the London Symphony Orchestra since Gershwin, studying the orchestration made by Ferde Grofé, left, of Mr. Sims' Blythewood for piano and orchestra. The photo was made in the New York office of his manager, William Gernannt.

ROSE PAULY,
who rejoined the Metropolitan Opera on January 11, plays for daughter Margit. The soprano has taken out her first American citizenship papers. On January 27 and 28 she was soloist with the Cincinnati Symphony Orchestra. (Photo by Eleanor Francke, Metropolitan Opera Guild.)

FRANCIS MACMILLEN,
American violinist, and Mrs. Macmillen on the Ponte Trinita, Florence Italy. He returned to the United States last month to open his concert and lecture tour in Chicago. (Photo by Stella Saxton, Rome.)

(LEFT)
VERA MOORE, pianist, appeared recently over the BBC (London) in a solo group and with the BBC Orchestra conducted by Eric Fogg. Recitals in London and Paris are among her engagements. Recently she played for the Princesses Mary Louise and Helena Victoria after having completed tours of New Zealand and Australia. (Photo by Man Nell, London.)

(RIGHT)
GARDNER READ,
American composer, now touring Europe, before the Parthenon in Athens. His latest work was recently performed by the Boston Symphony Orchestra.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

Photo by Annemarie Heinrich, Buenos Aires

KARIN BRANZELL

Contralto

Has Rejoined the Metropolitan Opera Association
for the Second Half of the Season